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Fantasy Gamer

THE MAGAZINE OF FANTASY GAMING

AUGUST/SEPTEMBER 1983

NUMBER 1

Premier Issue!

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42-173	Moorish Archer, kneeling, firing	4.00
42-175	Moorish Cavalry, with scimitar	4.50
*42-176	Moorish Cavalry, with spear	4.50
42-177	Moorish Horse Archer	4.50
*42-180	Byzantine Command Group	4.50
*42-181	Byzantine (Scutari) Infantry, with spear	4.00
42-182	Varangian Guard, in battle dress, with axe	4.00
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*42-201	Mongol Medium Cavalry, with spear	4.50
*42-202	Mongol Medium Cavalry, with spear	4.50
*42-203	Mongol Medium Cavalry, with spear	4.50
42-204	Mongol Medium Cavalry, with mace	4.50
*42-205	Mongol Heavy Cavalry, with spear	4.50
42-206	Mongol Horse Archer	4.50
42-209	Mongol Auxiliary Archer	4.00
42-210	Mongol Auxiliary Infantry, with spear	4.00
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Cover: "Ogre My Dead Body" by Denis Loubet.

Line Art: Steve Crompton, 10. J. David George: 22, 23. Denis Loubet: 32. Paul McCall: 15, 16, 17, 18, 19, 25, 26, 27, 28. Bob Schochet - mailer cover. George Webber: 6.

Photographs: Courtesy Chaoium: 11. Courtesy Grenadier: 40. Courtesy Iron Crown Enterprises: 7, 8, 9. Courtesy Palladium Press: 2. Courtesy Tri-Tac: 2.

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Fantasy Gamer

Premier Issue AUGUST/SEPTEMBER 1983

COMPLETE GAME

Slasher Flick * Donald Saxman

The designer of *Superhero: 2044* takes a stab at cinema slaughter. 15

ARTICLES

Detroit Origins * Diverse Hands

New releases and awards nominations for the Origins '83 show 2

Alternate Uses for Experience * Henry Woodbury

How to make your *AD&D* characters more versatile. 10

Useless Table Contest Results

Winners of one of our more popular fantasy contests. 31

REVIEWS

Rolemaster * Ronald Pehr 6

Questworld * Steve List 11

Earthwood * David Ladyman 13

Capsule Reviews 35

SUPPLEMENTS: Against the Cult of the Reptile God, Beyond the Crystal Caves, Blizzard Pass, Daredevil Adventures Vol. 2 No. 1, Treasure of the Unicorn Gold, The Warrior-Lords of Darok. COMPUTER GAMES: Dungeon! PLAY-BY-MAIL: Arena Combat. MINIATURES: Call of Cthulhu Adventurers and Creatures, Fantasy Lords, Steam Cannon, Traps and Treasures.

COLUMNS

Here There Be Tygers * Aaron Allston 32

Murphy's Rules * Ben Sargent 33

Where We're Going * Steve Jackson 34

THE VILLAGE IDIOT

News 41

Convention Calendar 41

PBM Update 42

Advertisers Index 44

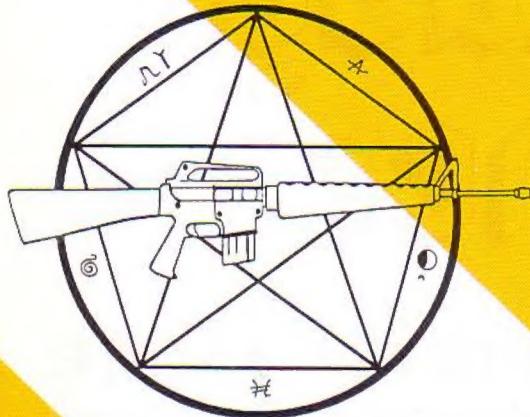
FANTASY GAMER is published bimonthly by Steve Jackson Games, Box 18957, Austin, TX 78760-8957. Second class postage paid at Austin, TX. POSTMASTER: Send address changes to Box 18957, Austin, TX 78760-8957.

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Printed in USA by Futura Press, Austin.

Subscription rates, effective 5/15/83: In the US - 6 months (3 issues) \$8; one year (6 issues) \$13; 2 years (12 issues) \$23; lifetime subscription \$200. In Canada, add 50¢ per issue for postage and handling; for addresses outside the US add \$1 per issue for surface mail. International rates subject to change as postal rates change. Note: All payments must be in US dollars, made by International Money Order, or checks drawn on a US or Canadian bank.

Detroit Origins:



Releases and Awards Nominations for the 1983 Origins Convention in Detroit, MI



On July 14-17, the Metro Detroit Gamers will host Origins '83 in Detroit. As one of the most important gaming conventions of the year, Origins will feature booths and seminars from most of the companies in the industries, sessions on new and favorite games, and the annual Origins Awards ceremony by the Academy of Adventure Gaming Arts and Design.

Representative companies displaying at Origins are mentioned below. When a game is mentioned without a price, it generally means that an accurate retail price estimate is not available at press time.

Gamelords

Gamelords will debut *Lee's Guide to Interstellar Travel Vol. I, City of the Sacred Flame, Within the Tyrant's Demesne*, and *Thieves' Guild 8*. *Lee's Guide* is an official approved-for-Traveller supplement. *City of the Sacred Flame* and *Within the Tyrant's Demesne* are new campaign material for the *Haven* game world. *Thieves' Guild 8* presents new adventures in the most ambitious adventure GL has done to date.

Ral Partha

Ral Partha will release the first three sets of *ElfQuest* figures in 25mm. There will be eight to twelve figures per box and will retail for \$8. The first three sets are titled *Wolf Riders, Journey to Sorrows End*, and *Personality*. All are sculpted by Julie Guthrie.

FBI

Flying Buffalo, Inc.'s major Origins effort is the sequel to their popular *Nuclear War: Nuclear Escalation* is an updating

featuring Cruise Missiles, Killer Satellites, Spies, Super Virus, and an official glow-in-the-dark die with a mushroom cloud in place of the "1." *NE* may be combined with *NW* or can be played alone.

Task Force Games

Task Force Games will have a new Commander's Rule Book for *Star Fleet Battles*. The book will be spiral-bound to facilitate incorporating new and updated rules as they are released. Task Force will also have *Commander's SSD Book 1*, an all-new SSD for each ship of the Federation, Andromedans, Orions, and Kzintis, which will retail for \$4.95.

RPG, Inc.

RPG, Inc. will release *Hearts & Minds* and *Sayaret / Track Commander* for Origins '83. In *Hearts & Minds*, the second *Recon* module, players will run a Special Forces A team based in a Halong (Montagnard) village near Laos and Cambodia. the 8½ x 5½" booklet will sell for \$3.50.

Sayaret / Track Commander, a *Recon* supplement, also in the 8½ x 5½" format, will sell for \$5.98. *Sayaret* is Hebrew for "reconnaissance unit" and the supplement covers Israeli recon units, special operations, weapons, and suggestions for play.

ICE

Southern Mirkwood, a 52-page magazine-sized package which retails for \$10, contains a 16 x 20" full-color map, city layouts, history, and flora, fauna, etc.

The Fellowship of the Ring covers the Fellowship's trek to bring the One Ring to its destruction while evading the forces of the Dark Lord. The game will retail between \$20 and \$25.

Brandy Station simulates the largest cavalry action of the Civil War — Pleasants is pitted against J.E.B. Stuart, with

nearly 10,000 men to each side — and will retail between \$15 and \$20.

Palladium Books

The Palladium Role-Playing Game is a 248-page 8½ x 11" fantasy role-playing system which includes 20 distinct character classes, 13 character races, 290 magic spells, 60 wards, 50 circles, and runes, psionics, religions, gods, dragons, faerie folk, and monsters. The set also includes a 20-page adventure scenario, *The Dread Tombs of Gersidi*. Written and illustrated by Kevin Siembieda, *The Palladium Role-playing Game* will retail for \$19.95.

The Book of Weapons and Assassins, 50 pages, 7½ x 10", will retail for \$4.95. This is the third book in the Palladium *Weapons* series, and covers historical assassin societies (like the Ninja of Japan). *Weapons and Assassins* is illustrated by Michael Kucharski.

Tri Tac

Tri Tac announces the release of *Stalking the Night Fantastic, The Viral Vegetable Wars*, and *Mech Squash*.

Stalking the Night Fantastic is a role-playing game for hunting monsters in contemporary times. Bill (*Morrow Project*) Waldrop did the vehicle design.

The Viral Vegetable Wars is a simple board/role-playing game for up to eight players, where garden-fresh foods turn homicidal and attack a suburban family. The game retails for \$1.75 and includes book, map, and counters.

Mech Squash is the expansion rules for Tri Tac's *Monster Squash*; the \$1.75 package includes book and Tac Card.

FASA

Following its recent release of *Star Trek: The Role-Playing Game* and sets of deck plans for the starships USS *Enterprise* and Klingon D-7 Battlecruiser, FASA announces that it will release adventure

INTRODUCING

Wizards

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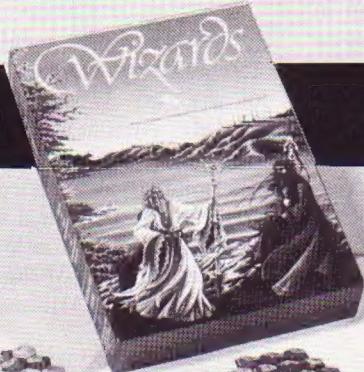
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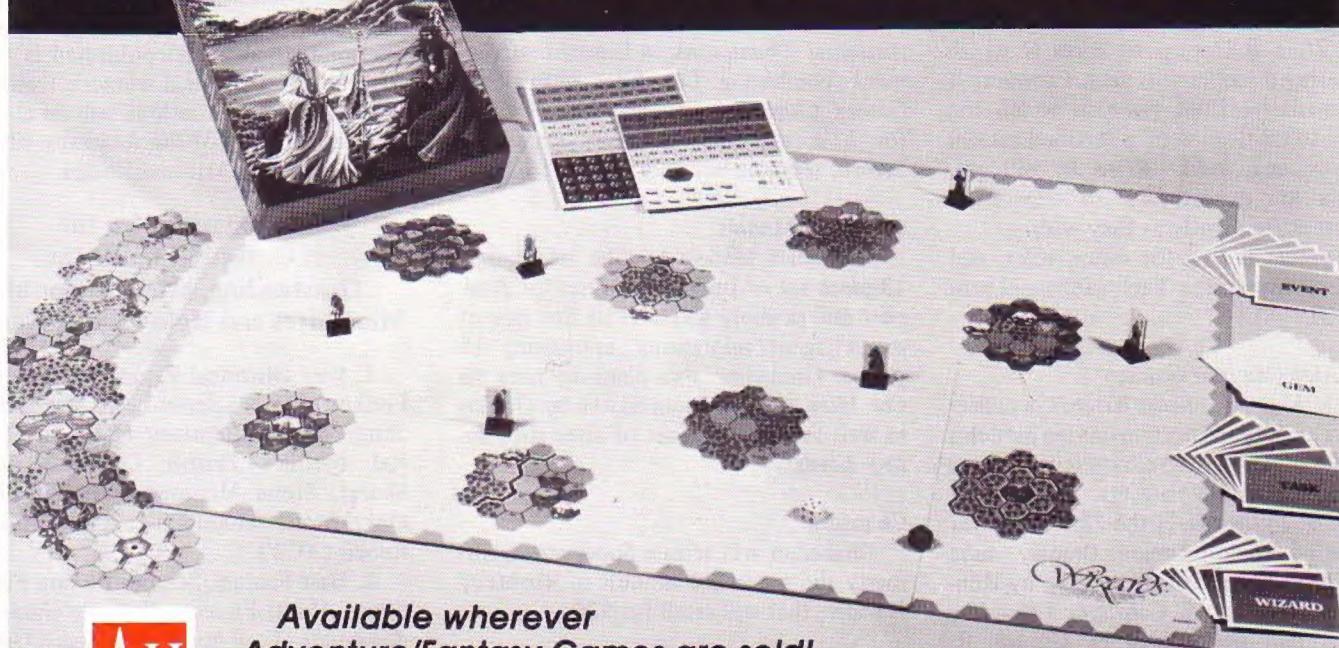
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modules, rules supplements, and play aids for the game at a rate of two per month. FASA has also started producing a miniatures series for *STTRPG* and will show its initial releases at Origins; figures and starships will be released on a monthly basis. FASA will also produce miniatures for its games *Grav-Ball* and *Combots*.

Game Designers' Workshop

Game Designers' Workshop has nine releases planned for Origins. Note: All prices given are estimates of actual retail price.

The Brotherhood, \$10, is a game of organized crime, where rival gangs of thugs, hit men, and godfathers struggle to control the city. *Campaign Trail*, \$15, is a game of presidential elections. *Assault* is combat in Germany — the site of the first battle of the next world war — and will retail for about \$15. *Tarsus*, \$10, is a boxed module for *Traveller* describing one planet in District 268 — beyond the borders of the Imperium. *The Near East — Europa IX* — is a module of maps and armies for Turkey, Iraq, and Iran which will retail for about \$12. *The Normandy Campaign*, \$12, is division-level, hidden movement battles for the hedgerows, 1944. *The Traveller Adventure*, Hardcover Volume II, \$14, is a collection of new adventures for the crew of the *March Harrier* and their Vargr companion. *Blue Max* is a multi-player boardgame of World War I air combat which will retail for about \$18.

Clemens & Associates

Clemens & Associates will release *Conquest II*, a follow-up to *Terra II* which was released earlier this year. *Conquest II* is a medieval PBM game in which the player is the leader of a fortified citadel or army and, unlike *Terra II*, will give players an opportunity to experience combat as frequently as they wish.

The cost is \$10 for setup, rules, and the first three turns. Each additional turn is \$2.50.

Role Aids (Mayfair Games)

Role Aids will release *Wizards*, a collection of articles and accompanying modules on magicians, written by their creators and edited by Bill Fawcett. The package contains: *Lythande of the Thieves' World* stories by Marion Zimmer Bradley, *Aahz* and *Skeeve* from the *Myth* series by Robert Lynn Asprin, *S. Carolinus* from *The Dragon and the George* by Gordon R. Dickson, *Shadowjack* from *Jack of Shadows* by Roger Zelazny, *Morgan LeFay* by Lynn Abbey, *Merlin* of King Arthur's Court, *Circe*, the sorceress of the *Odyssey*, and *Gilgamesh*, the first of the great

sorcerers. *Wizards* is suitable for most FRPG systems.

Microcomputer Games (Avalon Hill)

Microcomputer Games has nine games planned for release at Origins. In *Parthain Kings*, one to four players take command of their own armies, with wizards to do their bidding. *Fortress of the Witch King* is a search for treasure where your quest is to find and slay the arch ruler, gain his orb, scepter, and crown, and release the kingdom from his thrall. *S.C.I.M.M.A.R.s* (Surface Contra-Gravity Individual Manned Mobile Anti-Vehicle Raiders) is a game of gladiatorial combat in the far future. In *Space Trader*, you are the captain of a trading spaceship, buying and selling goods, while fighting off evil pirates. *Paris in Danger* (48K Atari disk, \$35) simulates Napoleon's 1814 campaign in France. *T.G.I.F.* (Thank Goodness It's Friday) recreates a typical week in the lives of the working class (48K Atari disk or cassette, 64K Commodore 64). *T.A.C.* (Tactical Armor Command) puts you in control of individual tanks, anti-tank guns, and infantry squads during armored combat of World War II. (48K Apple disk \$40, with an Atari and IBM version on the way). *Diplomacy* is a computer simulation of Avalon Hill's boardgame of the same name. *Football Strategy* is a detailed statistical treatment of 18 great teams and includes play between Miami and Washington in the 1983 Superbowl. (16K Atari cassette and 64K Commodore 64, both \$16 each).

SJ Games

Steve Jackson Games will be releasing *Autoduel Champions*, a licensed supplement combining *Car Wars* with Hero Games' *Champions*, an 8½ x 11" booklet for \$10, and the *Car Wars Reference Screen*, retailing between \$4 and \$6.

Grenadier Models

Grenadier Models will be releasing a 13-piece set of Imperial Marines for *Traveller* and possibly will have its first box of secret agent miniatures, containing 15 pieces. Grenadier also plans to have its *Car Wars* and *Ogre* miniatures by Origins as well as a 12-piece set of elves for *Fantasy Lords*.

Chaosium

Chaosium will release *Superworld*, formerly the superhero module of *Worlds of Wonder*, that will retail for \$20.

Hero Games

For Origins, Hero Games will have the first issue of *Adventurers Club*, the *Champions* magazine, for \$2.50; it will include a *Champions* scenario as well as articles

on *Champions* and *Espionage*.

Hero will also release *Border Crossing* by Doug Garrett, its first *Espionage* supplement, which will retail for \$5.95. In *Border Crossing*, players partake in a CIA mission into East Germany, where they have to cross barbed-wire borders and must enter the country with weapons no more lethal than a pocket knife.

Avalon Hill

Avalon Hill will release *B-17*, previously released by On Target and developed by Bruce Shelley; *Bull Run*, an up-to-date game of the battle by Richard Hamblin; *Up Front*, a *Squad Leader*-type game played with cards instead of on a board, by Porky Allen and developed by Don Greenberg; an updated edition of the original *Tactics* (released in celebration of Avalon Hill's 25th anniversary); and a new edition of *Panther Creek*.

FGU

FGU will have *Lands of Adventure*, a fantasy RPG by Lee Gold that is designed for "modular" worlds. Two "culture packs" will come in the package — scenarios set in Homeric-era Greece and medieval England — and the game will retail for \$12-\$15. *Horse Clans*, a game based on the series of adventure books by Robert Adams, will also be released and will retail for \$15-\$16.

Another major event at Origins is the ceremony for the nominees and winners of the H.G. Wells and Charles Roberts Awards. Nominations for these awards were chosen by all gamers responding to the nomination blanks published in most trade magazines. Final winners, from the nominations listed below, will be chosen by the members of the Academy of Adventure Gaming Arts and Design.

Nominations for the H.G. Wells Awards for Outstanding Achievement in Miniatures and Role-Playing Games

1. Best Historical Figure Series, 1982: Freikorps' 15mm *Seven Years War*; Rafm's 25mm *Siege Equipment* (Bill Schwartz); Ral Partha's *British Colonials* (Tom Meier); Stone Mountain's 20mm *Flintlock*; Stone Mountain's 20mm *Ragged Rebels* (ACW).

2. Best Fantasy/Science Fiction Figure Series, 1982: Finieous Phigures' *Finieous & Friends* (Tom Meier; Manzaak); Grenadier Models' *Advanced Dungeons & Dragons* (Andy Head, John Dennette, Ray Rubin, Andy Chernak); Martian Metals' 15mm *Traveller* (Scott Penn and Mary Peralta); Martian Metals' 25mm *Rune-*

Quest (Paul Jaquays); Ral Partha's *Personalities* and *Things That Go Bump in the Night* (Tom Meier, Julie Guthrie, Dennis Mize).

3. Best Vehicular Series, 1982: GHQ's *Micro Armor*; Martian Metals' *Traveller* series (Ab Mobasher); Ral Partha's 25mm *Fantasy Vehicles* (Tom Meier); SJ Games' *Autoduel Miniatures* (Dan Joplin); Task Force Games' *Starline 2200* (Richard Kerr).

4. Best Miniatures Rules, 1982: *The Complete Brigadier* (John Grossman; Adventure Games); *On to Richmond* (Paul Koch and Roger Wells; Courier); *Scenarios for Wargames* (WRG); *Seekrieg IV* (Sartore & Associates); *Striker* (Frank Chadwick; GDW).

5. Best Role-Playing Rules, 1982: *Behind Enemy Lines* (William H. Keith, Jr.; FASA); *Daredevils* (Bob Charrette, Paul Hume; FGU); *Recon* (Joe Martin; RPG, Inc.); *Worlds of Wonder* (Greg Stafford, Lynn Willis, Steve Perrin, Steve Henderson, Gordon Monson; Chaosium); *Ysgarth Rules System* (David Nalle; Ragnarok Enterprises).

6. Best Role-Playing Adventure, 1982: *CityBook I* (edited Michael Stackpole and Pat Mueller; FBI); *Dwarves* (Paul Karczag; Mayfair/RoleAids); *Shadows of Yogg-Sothoth* (John Carnahan, John Scott

Clegg, Ed Gore, Mark Hutchison, Randy McCall, Sandy Petersen; Chaosium); *Sunday Drivers* (Aaron Allston and Stefan Jones; SJ Games); *Trollpak* (Greg Stafford and Sandy Petersen; Chaosium).

7. Best Professional Miniatures Magazine, 1982: *Adventure Gaming* (Manzaak Publishing; Tim Kask ed); *Campaign* (Lowry Enterprises; Dan Lowry ed); *The Courier* (Courier Publishing; Richard L. Bryant ed); *Military Modelling*; *Wargamer's Digest* (McCoy Publishing; Gene McCoy ed).

8. Best Professional Role-Playing Magazine, 1982: *Different Worlds* (Chaosium); Tadashi Ehara ed); *Dragon* (Dragon Publishing; Kim Mohan ed); *Journal of the Travellers' Aid Society* (GDW; Loren Weisman ed); *The Space Gamer* (SJ Games; Aaron Allston ed); *White Dwarf* (Games Workshop; Ian Livingstone ed).

9. All-Time Best Miniatures Rules for American Civil War Land Battles: *Blue Light Manual* (Edward Pawley); *J.E.B.* (Scott Bowden; Empire Games); *On to Richmond* (Paul Koch and Roger Wells; Courier); *Rally Round the Flag* (S. Craig Taylor; Heritage); *Stars & Bars* (Scott Bowden; Empire Games).

10. All-Time Best Miniatures Rules for Science Fiction Battles: *Space Marines* (A. Mark Ratner; FGU); *Star Fleet Battles*

(Stephen V. Cole; Task Force Games); *Star Fleet Battle Manual* (Michael Scott Kurtick; Gamescience); *Starguard. Striker* (Frank Chadwick; GDW).

Nominations for the Charles Roberts Awards for Outstanding Achievement in Boardgaming

11. Best Pre-20th Century Boardgame, 1982: *The Battle of Monmouth* (David G. Martin; TSR); *Civilization* (Avalon Hill); *Empire Builder* (Mayfair); *The French Foreign Legion* (Steve Peek; Yaquinto); *Struggle of Nations* (Kevin Zucker; Avalon Hill).

12. Best 20th Century Boardgame, 1982: *Black Sea * Black Death* (Jack Radley; People's War Games); *Bomber* (S. Craig Taylor, Jr.; Yaquinto); *G.I.: Anvil of Victory* (Don Greenwood; Avalon Hill); *Storm Over Arnhem* (Courtney Allen; Avalon Hill); *Their Finest Hour* 2nd ed. (John M. Astell; GDW).

13. Best Science Fiction Boardgame, 1982: *Berserker* (Fred Saberhagen and Rick Loomis; FBI); *Grav Armor* (Arnold Hendrick; Dwarfstarr/Heritage); *Grav-Ball* (Fred Bently and Ross Babcock; FASA); *Illuminati* (Steve Jackson; SJ Games); *Star Fleet Battles Expansion 2* (Stephen V. Cole; Task Force Games).

14. Best Fantasy Boardgame, 1982: *Borderlands* (Jack Kittredge, Peter Olotka, Bill Eberle; EON Products). *The Legend of Robin Hood* 2nd ed. (Avalon Hill); *Sanctuary* (Bill Fawcett; Mayfair); *Sherlock Holmes, Consulting Detective. Titan* (McAlister and Trampier; Avalon Hill).

15. Best Professional Boardgame Magazine, 1982: *Fire & Movement* (SJ Games; Friedrich G. Hellferich ed); *General* (Avalon Hill; Rex Martin ed); *Nexus* (Task Force Games; Mike Joslyn ed); *Strategy & Tactics* (Dragon Publishing; Chuck Ramsay ed); *The Wargamer* (World Wide Wargamers; Keith Poulter ed).

16. Best Adventure for Home Computer, 1982: *Battle for Normandy* (David Landrey; SSI); *Guadalcanal Campaign* (Gary Grigsby; SSI); *Legionnaire* (Chris Crawford; Avalon Hill); *Ultima II* (Lord British aka Richard Garriott; Sierra On-Line); *Wizardry: Knight of Diamonds* (Andrew Greenberg and Robert Woodhead; Sir-Tech).

17. Best Amateur Adventure Gaming Magazine, 1982: *Abyss* (Ragnarok; David Nalle ed); *Alarums & Excursions* (APA; Lee Gold ed). *Chain of Command* (National Monstergaming Society; Chandler Tedholm ed); *The Journal of 20th Century Wargaming* (Nick Schuessler); *The Wild Hunt* (APA; Mark Swanson ed).

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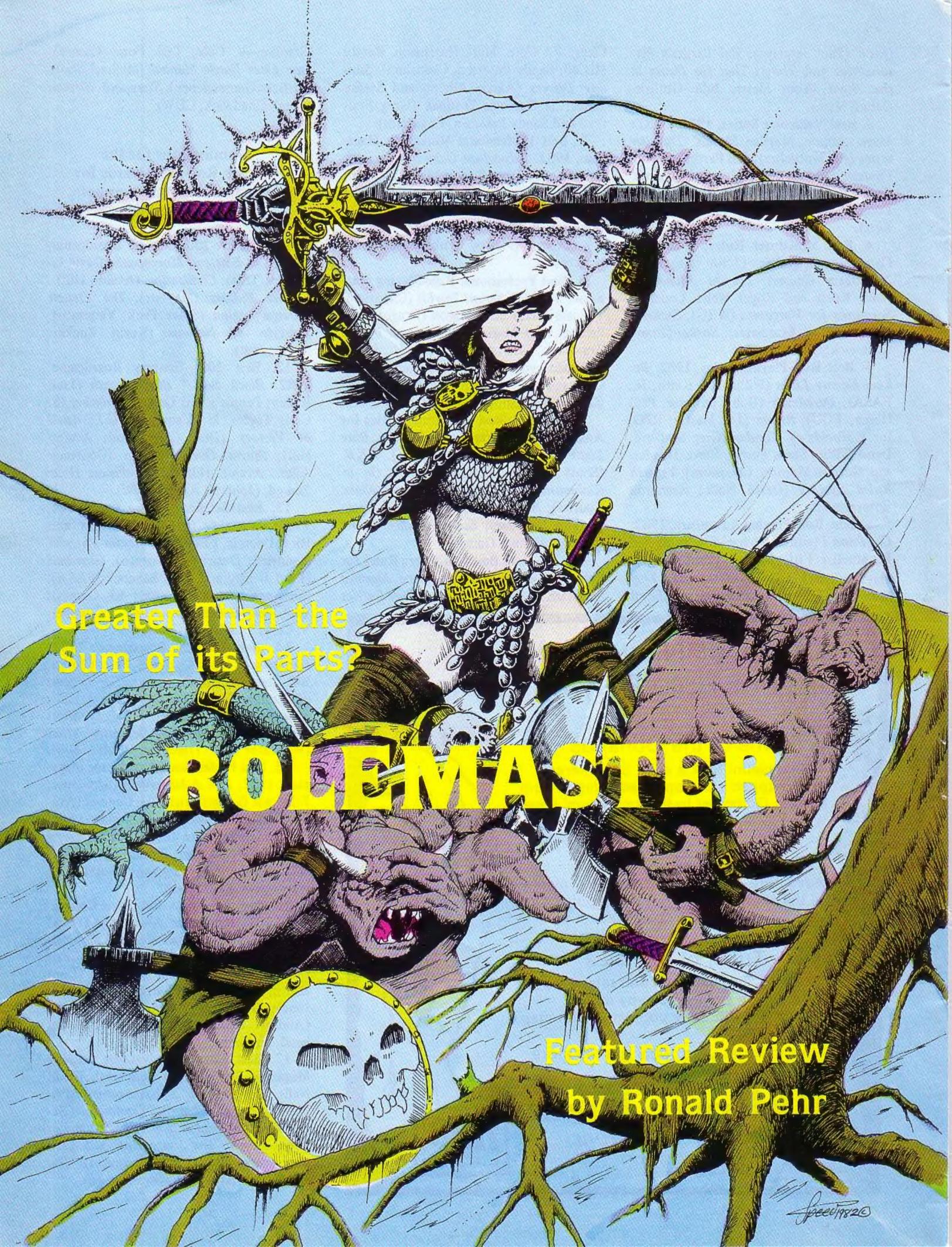
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Greater Than the
Sum of its Parts?

ROLEMASTER

Featured Review
by Ronald Pehr

Spec 1982

Rolemaster is a boxed set of four booklets, associated charts on separate cardboard sheets, and two teeny-tiny percentile dice. Each of the four booklets was originally published separately as a game aid for any existing fantasy role-playing game; they can still be purchased separately. The booklets are *Arms Law* (a combat system for medieval weapons), *Claw Law* (an extension of the *Arms Law* system applied to unarmed combat and the natural weaponry of animals and monsters), *Spell Law* (a magic system), and *Character Law* (creation of FRPG characters and development of their abilities). The booklets are compatible with each other. Combined, they present characters, combat, and magic thoroughly enough to be considered a distinct game, but each component has sufficiently well-described mechanics that any one could be grafted onto an existing FRPG.

The question: *Rolemaster* is:

- (a) a collection of playing aids for FRPGs?
- (b) a single playing aid for FRPGs?
- (c) an FRPG?
- (d) all of the above?
- (e) none of the above?

The answers are (d) and (e)! Although it owes some of its concepts to earlier games, notably the concepts of character classes and experience levels, the *Rolemaster* systems are unique. This means that if you are playing an existing FRPG and any of the *Rolemaster* booklets are incorporated, so much modification to the existing game is necessary that you're effectively playing a new game. The *Rolemaster* ideas are coherent and obviously well thought-out; however, they are not of such general application that they can be considered supplements which merely add to, amplify, or elaborate the rules of an existing FRPG. If you like your present game, you're probably not inclined to revise the game mechanics with supplements which cost more than the original game!

On the other hand, the *Rolemaster* booklets do not constitute a full game. If you dislike your present FRPG and are looking for something novel, the *Rolemaster* system *almost* constitutes a complete game. The problem with the game is that, while it is well designed, while the booklets and charts are sturdy and the writing is up to standards of literate English (Don't laugh! All too few FRPG products meet these basic criteria!), putting the booklets together in a box still doesn't automatically convert them from a set of game supplements into a coherent RPG.

From book to book there are a few discrepancies, there is repetition of infor-

"*Rolemaster* is what *D&D* should have been. But today's other FRPGs provide as coherent and logical a game system as *Rolemaster*; most are easier to play and cheaper . . ."

mation, and there is very little world background structure. That's acceptable in separate FRPG game aids — after all, some types of information apply to several game aspects (for instance, descriptions of armor effects). But the new player won't even know what booklet to read first, and will have no idea what to do with the game mechanics. Without experience in FRPGs, or somebody to give him guidance as to what to do, a new player will be able to generate characters, and possibly run combats between them, but won't have any idea how to make a campaign operate.

This may be an unfair criticism — after all, the first FRPGs were far less coherent in their presentation and provided little, if any, more actual gaming information — and they became popular. *Rolemaster* is far better than, say, the original *Dungeons & Dragons* in the presentation of a logical set of game mechanics within a fantasy setting. In fact, *Rolemaster* is what *D&D* should have been. But today's other FRPGs provide as coherent and logical a game system as *Rolemaster*; most are easier to play and cheaper, while providing not only game mechanics, but a feel for what gaming is all about. *Rolemaster* was originally designed as game rule supplements, and this becomes very clear when the booklets are marketed as a single game. What you end up with is a collection of coherent, logical charts, statistics, and numbers. Other games have these, too, but those games also offer some idea

of how to use all those numbers — and do it cheaper.

If you're an experienced FRPG player, if you are willing to take the time and trouble to become familiar with the different charts and tables, and if you have superior eyesight (Don't laugh! More on this later), *Rolemaster* is a superb FRPG. The combat system is intriguing, the magic system has both internal consistency and mystic appeal, and the character development system allows players to have personalized, multi-faceted characters.

Arms Law

The heart of *Rolemaster* is *Arms Law*, the combat module, now in its second edition. *Arms Law* consists of a ten-page rulebook and nineteen cardboard sheets, each with a chart on both sides. The basic premise is unremarkable: In the combat round each rolled attack represents the best of a number of blows presumably exchanged during the round; there are modifiers for factors such as position, expertise, shields, and special defenses; then the number rolled is checked on a chart to see if a hit is scored.

Arms Law differs from other systems by providing variety in the effects of weapons and types of damage. A single percentile die roll is used to determine both whether the blow hits and the amount of damage. Each weapon type has a separate chart which cross-indexes die rolls with 20 different armor types. The result is either no damage, a number

PARRY FOR 2 ROUNDS. WOUND YIELDS 2 HITS A ROUND. FOE AT -10%.	UNABLE TO PARRY FOR 3 ROUNDS. +10 HITS. FEE TAKES 3 HITS A ROUND.	HITS AND FEE AT -10%. FEE IS STUNNED AND UNABLE TO PARRY FOR 4 ROUNDS.	+10 HITS. FEE FOR 6 ROUNDS TO PARRY. FEE 7 AND DIES 6 ROUNDS.
CUT OFF FEE'S EAR. +3 HITS. FEE TAKES 3 HITS PER ROUND AND HEARS AT -50%. FEE IS STUNNED 3 ROUNDS AND UNABLE TO PARRY NEXT ROUND.	STRIKE TO FEE'S HIP. +7 HITS AND FEE IS STUNNED 3 RDS. FEE CANNOT PARRY NEXT ROUND AND FIGHTS -20%. ADD +10% TO YOUR NEXT SWING.	SEVER FEE'S LEG. FEE DROPS IMMEDIATELY AND DIES IN 6 ROUNDS DUE TO SHOCK AND BLOOD LOSS. +20 HITS.	SEVER FEE'S U FEE IS STUNNED TO PARRY FOR 1 FEE THEN DIES. +10 HITS
SLASH FEE'S NOSE. MINOR WOUND. +2 HITS AND A PERMANENT SCAR. FEE TAKES 2 HITS A ROUND AND IS AT -30%. FEE STUNNED 6 ROUNDS.	STRIKE TO FEE'S HEAD AND NECK. BREAKS SKULL AND CAUSES MASSIVE BRAIN DAMAGE. FEE DROPS AND DIES IN 6 ROUNDS. +20 HITS.	SEVER FEE'S SHIELD ARM. FEE IS STUNNED. UNABLE TO PARRY FOR NEAR 12 ROUNDS. FEE THEN DIES. +18 HITS	SLASH FEE'S SIDE. FEE DIES IN 3 R TO MASSIVE INT DAMAGE. FEE IS UNCONSCIOUS IMMEDIATELY.
NECK STRIKE SEVERS CAROTID ARTERY AND JUGULAR VEIN. FEE'S NECK IS BROKEN. FEE DIES IN 1 ROUND OF INTENSE AGONY.	DISEMBOWEL FEE, KILLING HIM INSTANTLY. 25% CHANCE YOUR WEAPON IS STUCK IN OPPONENT DURING NEXT ROUND.	DESTROY FEE'S EYES. +5 HITS AND FEE IS STUNNED AND UNABLE TO PARRY FOR NEXT 30 ROUNDS.	IMPALE ADVERSARY +12 HITS. FEE DISESSES. 25% CHANCE YOUR WEAPON IS STUCK IN OPPONENT DURING NEXT ROUND.

An example of *Rolemaster's* critical hit charts.

indicating "concussion hits" (which is whatever the game in question uses for "hit points") or a number plus letters. On the last type of result, the generated number is concussion hits inflicted, while the first letter indicates severity of a "critical hit" and the second indicates type of critical hit. There are critical hit charts by type (e.g., slash, puncture), each having five degrees of severity. In addition, there are special charts for critical hits against large monsters or while using powerful weapons. Critical hits may add concussion hits, impair opponent's functions and add hits, or result in instant death. As with the basic combat charts, higher rolls bring more lethal results. An additional, interesting feature of the system is the "open-ended" rolls: On a roll of 90-100 the player may roll again and add the two rolls; the basic combat tables thus have room for rolls above 100%, either to account for open-ended rolls or for additions or modifiers to a roll.

The system works, and provides a plethora of possible damage results. The prime drawback, consistent throughout the *Rolemaster* system, is the player has to flip through numerous charts to find the necessary one: Find a weapon chart, find the modifications chart, roll, if it is a critical hit find the appropriate critical chart. This takes time — too much time — and if you're not very, very familiar with the layout of the charts it ruins the flow of the game.

An associated problem is that the printing is very small. It is difficult to read the weapons charts (though, I hasten to point out, the printing is darker and clearer than that on charts in most games). The critical hit charts are even worse! They have actual descriptions of the damage, not just numbers. For instance, a C-grade of critical hit from a slash, with the attacker rolling 65%: "Medium forearm wound, +4 hits, Foe takes 3 hits per round, is at -10%, and is stunned next round." It creates a feeling of realism, but can't be read unless it's directly in front of you.

Arms Law works, and provides intriguing combats, if you are willing to flip through charts, if you can easily read small print, and — most importantly — if you can fill in the holes. These holes are the gamemaster's option in choosing new modifiers to the die rolls. This can be nice if you're adding *Arms Law* to an existing game, but not so nice if you're using *Rolemaster* as an independent system.

Claw Law

Claw Law is a continuation of the *Arms Law* system; it can't be used without *Arms Law*. It has twelve cardboard sheets, printed on both sides, a page of text on how to use the charts for monsters and animals, a chart summing up and elaborating on the weapons in *Arms Law* (including creation of fantasy weapons), a page of text on martial artists, a table showing the potential abilities of real-world martial artists (for example, a black belt in tae-kwon-do may be considered "fifth level," is given a 35% defensive modification, 60% offensive modification, and may fight two foes if they are within a 90° arc), charts showing animal statistics and monster statistics, five critical hit tables, and ten charts cross-indexing die rolls vs. armor types. The charts are just as in *Arms Law*, substituting animal attack forms for weapons (e.g., martial artists, creatures that crush, creatures that sting, creatures that claw, etc.).

The charts are interesting and provide some real variety in how different animals and monsters can get at foes encased in armor. They are printed somewhat larger than the *Arms Law* charts, although the printing on the critical hit charts is the same. There is some useful input on how to operate animals and monsters and martial artists.

Claw Law is a vital part of the system, since it includes the only data in *Rolemaster* on animals and monsters. Its heritage, as a game supplement rather than part of a game, shows up here. Players are presumed to be familiar with, say, what sort of Undead would correspond to

"Class I." That's nice, if you're playing another game which *Claw Law* supplements — not so nice if you're playing *Rolemaster* alone.

Spell Law

Spell Law is the magic system. It is an ambitious undertaking, a complete system, internally consistent, compatible with other games and the *Rolemaster* system. It does the job! *Spell Law* supposes "classes" of spellcasters who specialize in one of three "realms" of magic. The three realms all operate the same; the types of spells in each are different. For instance, the Realm of Essence, akin to "regular" magic in other games, has spells such as Fireballs, while the Realm of Channeling, akin to clerical miracles in other games, has spells such as Healing. In addition to the Realms, there are different types of spells which operate according to different rules: Normal spells are simply rolled, attack spells are rolled against the armor material (not the 20 different grades) and a number is generated to modify the "resistance roll" (which acts as the POW vs. POW conflict in *RuneQuest*, or the "saving throw" in other games), and attack spells which are "elemental" (e.g., actual material such as fire or ice) are rolled as if with a weapon. There are charts just as in the other two booklets, and a successful roll refers you to an appropriate critical hit table. *Spell Law* provides rules for armor's effects on spellcasting, magical research, and embedding spells in items such as magic wands. It provides some absolutely lovely ideas on using herbs for healing wounds, and generally does everything a magic-rules system should do.

In addition to the *Spell Law* booklet with the "how-to" rules of the system, and the ten cardboard sheets with charts on each side, each of the Realms commands a 25-page booklet which lists the different spells available to classes of spellcaster in that realm. There are thousands of spells, broken down into lists.

Spell Law provides for characters learning spells at different rates, depending on their familiarity with magic. Thus, non-casters can learn some spells, while specialists in a particular branch of magic learn more of them faster.

Spell Law also requires a lot of chart-flipping to use. Also, as with the other books, it presupposes FRP experience.

Character Law

Character Law, the grand finale of the *Rolemaster* system, is a 52-page booklet which covers character generation and development, adds some rules to the previous volumes, and has one-third of its pages devoted to charts. Some of the

charts duplicate those in other volumes, some are essential to using the *Rolemaster* system (such as experience costs), some are purely nice-to-haves (for instance, a listing of different poisons, or a listing of costs for weapons and armor).

The characters' ten characteristics are rolled on percentile dice. Players roll for basic statistics which they may apply in any order, and they may raise the character's two prime requisites to 90%. *Character Law* uses the gaming convention of "character classes" as a means of directing the character's development. That is, somebody who spent his childhood learning sorcery isn't forbidden to pick up a sword, but it's going to take him longer to learn to use it than somebody who spent his childhood training to be a gladiator. Similarly, the convention of "character experience level" is used. But, unlike other games, level is not terribly relevant to most of what the character can accomplish. Levels are the points at which a character is presumed to benefit from training and may acquire those skills in which he has been training.

It is these two conventions that make *Character Law* so much fun, and offer the greatest attraction to experienced gamers. The authors of *Character Law* do not lock characters into rigid molds, as in *D&D*. Anybody can do anything, if he trains for it, but those characters more disposed towards a skill/magic realm are more easily able to acquire knowledge. This resembles *The Fantasy Trip* (wherein heroes must allot more IQ points to learning magic than wizards, while wizards must allot more points to learning physical skills) but it is more complex. This complexity doesn't slow the game down, though.

Players elect training in subjects, devote "development" points, and then add a certain percent to die rolls thereafter

when they use that skill. Development points are derived from five of the ten rolled statistics for the character, according to yet another chart. Generally, development points are applied to whatever subjects are desired, varying by a character's affinity for that subject. For instance, a fighter devotes only one point to his primary weapon, while a thief devotes two, and an astrologer devotes nine.

Characters go through the development process at each level — setting their sights on the next level while acquiring the benefits of their decision from the previous level. To allow for successful, entertaining play with beginning characters, the rules have characters go through the process twice when entering the game — once for childhood and once for apprenticeship.

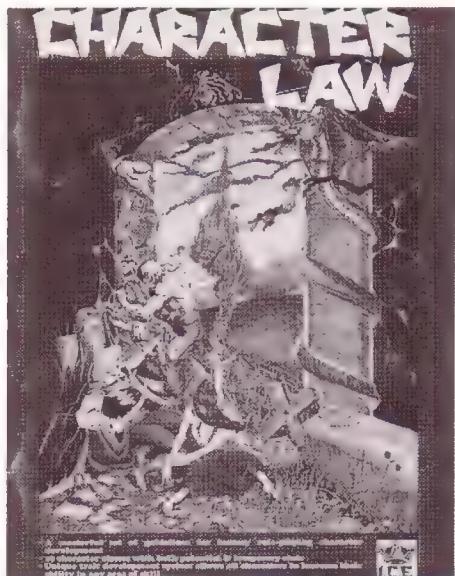
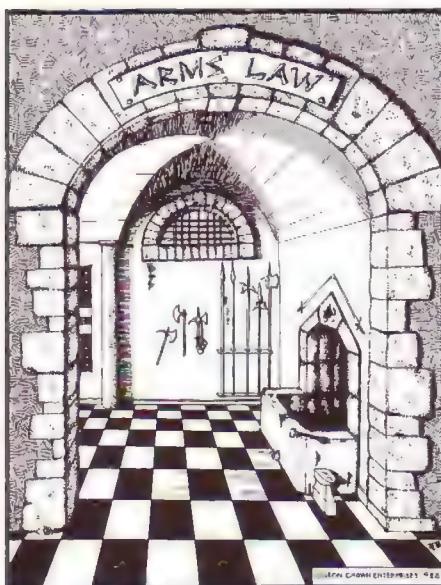
Although glossing over such things as descriptions of the character classes and development of the background world, *Character Law* does make an attempt to draw the systems provided in all the booklets into a coherent game. There are some revisions of the rules on spell acquisition from *Spell Law*, to give a more realistic feel to the development of a character's magical powers. There are all-too-brief but intriguing descriptions of non-human races, and charts to reflect some of those differences which gamers so enjoy. There are one or two hints on playing the NPCs, a table giving typical statistics for NPCs (absolutely essential — too many statistics in the character generation make it impossible to conveniently roll up "typical" non-player characters), a brief idea on how economics might apply to an adventurer (e.g., a mace may cost only six silver coins, but a magic one costs five times that, and if maces are a black-market item where you live, it costs three times *that*), and some ways to get experience without killing foes.

Overview

Rolemaster is expensive, difficult to play conveniently (due to the constant need to refer to different charts), and is apt to be confusing, if not unplayable, to someone who has never been involved in FRPG. There is a wealth of numbers and statistics which will appeal to experienced gamers, provisions for colorful character development, and a means to justly resolve various contingencies in games, such as "Did he jump the chasm?" and "How fast is that Tyrannosaurus bleeding to death?" If the repetitions and conflicts were edited out, so the booklets didn't just correct each other but fit together as if designed that way, if the charts with too-small printing were reprinted, and if there were even the barest description of some of the monsters to be found in a campaign, *Rolemaster* would pull together as a game — and would be an outstanding one.

As an experienced gamer, I admire *Rolemaster*, appreciate the work that went into it, and could learn to enjoy playing it more often. If you've got a campaign world and want a fascinating set of rules to bring that world to life, *Rolemaster* is going to appeal to you. If you're not currently involved in fantasy role-playing — and don't have a lot of money to spend on it — *Rolemaster* is not for you.

Rolemaster (Iron Crown Enterprises); \$38.00. Designed by Kurt H. Fischer, Peter C. Fenlon Jr., S. Coleman Charlton, Bruce R. Neidlinger, Terry K. Amthor, and Leonard "Swamp" Cook. Components: one ten-page 8½" x 11" rulebook, four 24-page rulebooks, one 52-page rulebook, 39 two-sided 8½" x 11" cardstock charts, two percentile dice, boxed. Published 1982.





Alternate Uses for Experience in AD&D

by Henry

Woodbury

There once was a fighter named Joe Nobody (truth!) who ended up on the wrong side of the dice. His highest attribute was 9, in strength. His only option, it seemed, was to go into the fighting class. This he did, and with weapon in hand and fear in heart, he entered his first dungeon. Six levels later he was as sickly as ever and was wiped out by a third-level Ranger who possessed a strength of 18 and a constitution of 17. It was a bit humiliating. Things could have been different if Joe had been able to raise his strength through hard work and the accumulation of experience; alas, the rules remained as written, and Joe ended up the way folks always expected him to.

That leads us to Alternate Use of Experience 1: Increasing attribute totals instead of increasing levels.

When a character gains the amount of experience needed to rise to the next level, he may trade in half of that experience and instead increase his prime attribute by one point or any other attribute by half a point. For example, a cleric has increased his experience total to 13,003 after an adventure. This would put him at fourth level. Instead, the cleric decides to increase his wisdom by one point. It took him 7,000 experience points to get to fourth level from third. He trades in 3,500 of this to get his point of wisdom. He now has 9,503 experience points and is still third level. When he reaches fourth level a second time, he no longer has the trade-in option. He

must wait till he gets to fifth, where it will cost him 7,250.

Attribute totals may be increased up to 20, but not above. Once past the 18 mark, prime attributes increase at only half-point intervals and other attribute totals at quarter-point intervals.

Alternate Use of Experience 2 is for characters who wish to be more capable and unpredictable — at the cost of a slower rise through experience levels. Below are two lists — one for spells and magical knowledge, one for more mundane skills. Each item listed has a percentage to the left. A character can choose as many of these options as he wishes for his character, but must lose that percentage of all his subsequent experience to maintain the skill or ability.

Cost Magical Ability

- 10% Choice of first-level clerical spell (a)
- 10% Choice of first-level magic-user spell (b)
- 10% Choice of first-level illusionist spell (b)
- 10% Choice of first-level druid spell (a)
- 5% Infravision as gnome
- 10% Ability to turn undead as first-level cleric (a)
- 10% Immunity to all forms of disease
- 10% All saving throws as Ranger of same level
- 10% Ability to use magic-user magic items (b)
- 10% Ability to use clerical magic items (a)

- 10% Ability to use thief magic items (c)
- 10% Ability to use fighter magic items
- 10% Ability to use any magic item (a,b, and c)

Cost Non-magical Ability

- 5% Identification of plant life, animal type, and pure water as third-level druid (a)
 - 5% Tracking ability as Ranger of same level
 - 10% Extra attack per round
 - 5% All thief abilities as first-level thief (c)
 - 5% Pick Pockets as thief of same level (c)
 - 5% Open Locks as thief of same level (c)
 - 5% Find / Remove Traps as thief of same level (c)
 - 10% Move Silently and Hide in Shadows as thief of same level (c)
 - 5% Hear Noise as thief of same level (c)
 - 5% Climb Walls as thief of same level (c)
 - 10% Read Languages as thief of same level (c)
 - 25% Open-hand damage as monk of same level
 - 10% Movement as monk of same level
 - 10% Falling ability as fourth-level monk
 - 15% Ability to use illegal weapon (example: cleric or wizard using a sword).
 - 10% Knowledge of Thieves' Cant (d)
 - 10% Knowledge of druid's tongue (d)
 - 15% Knowledge of extra language
 - 15% Backstab as thief half character's level (round down)
- a = Minimum Wisdom of 12 required.
b = Minimum Intelligence of 10 required.
c = Minimum Dexterity of 9 required.
d = Minimum Intelligence of 12 required.

Example: Spinebender the Barbarian wishes to follow in the traditions of a certain Cimmerian fighter — he wishes not only to fight but to be able to scale sheer surfaces, walk like a cat, and take damaging falls. He chooses (5%) Climb Walls, (10%) Move Silently and Hide in Shadows, and (10%) Falling ability of fourth-level monk. He must now and forever lose 25% of all experience he receives — but he's more capable than the average fighter, and more versatile.

These skills and magical abilities must be chosen when a character is first created.

While these options for experience use may provide for more capable and unpredictable characters, remember that those characters are now and forever paying for their versatility with big chunks of their experience.

Questworld

9 Gateway Adventures for RuneQuest

John E. Boyle
Mark Florio
Rick Goldberg
Mark Harmon
Janet Kirby
Charlie Krank

Alan LaVergne

Luisa Perenne
Mark Roland
Greg Stafford
Michael Trout

QUESTWORLD FEATURED REVIEW BY STEVE LIST

Most FRP games pay no attention to their physical setting. Aside from cataloging monsters and intelligent races, the games generally leave world creation to individual players, with possible assists from the publisher in the form of "approved" scenarios which provide world background information. *RuneQuest*, however, has always been set in the pre-existing fantasy world of Glorantha. But detailed information on Glorantha could not be produced at a rate sufficient to satisfy every *RuneQuest* player; moreover, Glorantha did

not please everyone as a campaign-setting.

From this came the concept of "gateway" worlds, worlds in which the *RuneQuest* rules applies but the Gloranthan idiosyncrasies didn't. Since this approach dumped the world generation load back on the players, Chaosium has come to their rescue with a new planet called *Questworld*, for use not only with *RQ*, but also the *Worlds of Wonder* system.

Questworld is an earthlike world with seven continents. Six of these are "reserved" in the sense that Chaosium has specific plans for them. The last has

been "opened" for use by the public in the form of the *Questworld* package. This includes maps of the continent of Kanos, an introductory booklet describing *Questworld* and the reasons for its existence, and three books containing nine adventure scenarios. With the exception of the four related scenarios in the first book, other scenarios are independent of one another.

The book titled *Candlefire* is by Alan LaVergne, who has three published solo adventures for *RQ* to his credit. It describes the small border town of Candlefire. Included are descriptions of three cults which figure in the book's scenarios. The scenarios present a range of tasks for an "average" group of players. No explicit guides are given, but five or six characters with, at most, one Rune-level type should be competitive. The scenarios are well done and require the players to think about what they are doing — hack and slash is not a good idea here.

Candlefire is marred by a few flaws. Some are typographical, such as the omission of stats for an important NPC. I was bothered more by the author's overuse of what he evidently considers humor. The three cults presented, while important in the context of the scenarios, are almost parodies of "real" cults. Nik-El, goddess of fortune and patron of gambling establishments, is marginally acceptable, but I draw the line at Panash, god of *savoir-faire*. Nor is LaVergne's predilection for using puns all that enjoyable. One can take just so much of Yokesnip the Tailor and his daughter Hemmy. In the cult of Panash, Rune Lords are called Flynns, and he has even named one of them Fayer Banx. Enough! I surrender! But for those who can put up with, or even enjoy all this nonsense, *Candlefire* is a good set of scenarios.

Lord Skypen's Mansion (by Rick Goldberg, Mark Florio, and Michael Trout) is a 48-page single-scenario booklet. Intended for 10 to 12 characters, including two to three Rune-level characters, with the balance having 60-70% in assorted skills, it requires the party reach a long-abandoned mansion in an effort to locate the deed to the property so that the rightful heir can take possession. Since the mansion is located in a forest now known as the "woods of Chaos," the task is not necessarily a cakewalk.

The scenario comes complete with all monsters and NPCs needed, as well as maps with a few small-but-infuriating errors that the GM will have to repair. The scenario is expected to take several sessions to complete, and is likely to bring about the demise of several members

of the original party. *LSM* is not *really* a *Questworld* scenario; except for its geographical location, there is virtually nothing in it that would be out of place on Glorantha. All the monsters are standard *RQ* types. The deities mentioned are from the Glorantha pantheon, except for a "now-lost" cult. All in all, *LSM* is a well-done, albeit bloody, adventure, with a few minor blemishes due to typographical or production errors.

The third booklet is titled *Greenwald Tales*, and contains four scenarios set in the Greenwald region of Kanos continent. (Like *LSM*, these scenarios are perfectly usable in a Gloranthan setting as well). In *Enemy Apes* (by Greg Stafford), a party of seven adventurers (one weapon-master, three to five with mercenary experience, and the best rookies) has been hired by a group of farmers to clean out a mixed band of monkeys, baboons, and gorillas, which has been raiding the farmlands. This scenario is almost purely combat, and should make for a quick single-session game.

In *Treasure Map For Sale* (by Mark Harmon and Janet Kirby), a group of adventurers (six to eight beginners, fewer if more experienced) has been inveigled into purchasing a genuine treasure map. The adventure consists of a cross-country trek to find the treasure. Random encoun-

ters with monsters and NPCs during the journey provide chances for combat, while at all times a premium is placed on thoughtful play. Altogether, this is a good scenario.

Thief, Thief (by John Boyle) consists of a single episode for characters with little or moderate experience. The players have found themselves robbed by some clever cutpurse, and they must raid the gang's hideout to recover their belongings. If the characters are sufficiently experienced, the GM has the option of adding a second episode, an attack on a "war wagon," a rolling fort where the loot is kept. In either case, this one is a basic bash-'em-up, single-session situation.

The final scenario is *Cats and Dragons*, by Alan LaVergne. It is a solitaire situation for a single character of 40-60% ability in his best weapon. The character has been hired to transport a valuable Shadow Kitten on a two-day journey. The kitten is a gift to an Orlanthi hero on the occasion of his induction as a priest, so it must be delivered safely and on time. A reward for success is promised by the cat breeder, and implied from the Orlanthi. What could be easier? Those who have tried LaVergne's other solo adventures will find this one maintains his high standards. It is fairly short, and can be completed in two hours or less.

Questworld is a good package of adventures for *RQ* fans. Unlike *RQ Borderlands*, in which the scenarios move in sequence, *Questworld* can (except for *Candlefire*) be taken in any order. And unlike *RQ Borderlands* or *Griffin Mountain*, the theme here is to give GMs a continent they can flesh out in any way they like.

Since Questworld is open to all GMs to make what they will of it, other material (such as *Thieves' World*) can be incorporated as well. The small number of production errors encountered is trivial in comparison to what can be found in products from other publishers. The physical quality of the books and maps is, as usual from Chaosium, excellent. This is a worthwhile addition to the body of *RQ* material; although it is of little use to those who wish to stick with a Gloranthan setting, it is well worth the money to less traditional GMs and players.

Questworld (*Chaosium*); \$15.00. Designed by Greg Stafford, John E. Boyle, Charlie Krank, Louise Perenne, Alan LaVergne, Rick Goldberg, Mark Florio, Michael Trout, Mark Harmon, and Janet Kirby. Four 8½" by 11" books (8, 32, 40, and 48 pages), 22" x 27" two-sided map, boxed. Supplement to *RuneQuest*. Published 1982.

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Earthwood

Featured Review

by David Ladymen

You are the King of the Hill Dwarves, presiding over your war council in Morin. A spy has just arrived reporting a surprising and (you are sure) temporary lack of garrison strength at Gladring, ancestral home of the High Elves. You are most comfortable in your native rocks and crags and normally wouldn't venture into the forests. However, these elves have been a constant thorn in your side, and Gladring is a tempting prize. In addition, you've allied yourself with a troop of 58 Giant Spiders and a Dragon (!) who would be of some use in such an assault, and you know where you can find 427 Fairies within a week's march of Gladring. Fairies are the weaklings of your world, but in the forest their strength improves dramatically.

So, do you attack now, at close to even odds, or do you delay a week to parley with the Fairies (who might wipe you out themselves)? Delaying a week would allow you to bring in a Wizard to increase your strength, but it might give the High Elves time enough to persuade their sometimes ally, the Necromancer, to come to the rescue with his masses of Undead and Goblins. Maybe you should contact the Necromancer and suggest a split of the action and the profits. But who would he fight for when he arrived, you or the elves? Also, the Rangers, to the north, have been hinting at dissatisfaction; should you trust to their continued good will, or might it be wise to divert a troop to strengthen Rume, on your northern border . . . ?

Overview

"Earthwood," reads the rulebook, "is a multi-player game which requires strategic and economic decisions, pre-designated tactics and diplomacy." Each game begins with 25 players: 16 Rulers of assorted races and nine individual Characters. There are 16 "live" cities in the game, one per Ruler, and at least as many lie in ruin, ready to be discovered and developed. The object of the game is to control, by yourself or in alliance, *all* of the cities of the world of Earthwood.

The 16 Rulers include several humans, elves, and dwarves, as well as a ranger,

mammoth man, giant, halfling, and gnome. Non-Ruler characters are six wizards and three Conan-style fighters. Rulers begin in possession of a city (producing gold and varying amounts of food and armor), a large number of troops, and a spy. Individuals start the game in the open, with no troops, but with two spies. In addition, each player is in control of three telepaths. Telepaths are immortal and loyal to their Rulers. Only telepaths are free to move about the map, and any group travelling about must be accompanied by a telepath. This limits the number of groups in motion to three per player, and greatly eases the computer's lot. Telepaths maintain instantaneous communication with their master, and thus a player is able to direct troop movement throughout the world.

The 16 Rulers begin the game with great strength — but an individual character, properly played, has the greater potential. There are 12 types of non-player creatures (NPCs) including the spiders, fairies, dragon, and wizard mentioned above, and individual players have a better chance of allying with these forces. Also, individuals recruit additional NPCs, and NPCs don't have to be paid: They forage for themselves. There are far more NPCs hidden about Earthwood than there are player-troops, and some individuals move about more rapidly than any of the player races. With a little care, individual players can become the strongest players in the game.

Actions

In each turn, a number of decisions must be made. Any group in the same location as another group, NPC, or city must decide whether to parley with or to attack it. An attack requires a choice of tactics. Each force (even city walls) has a constitution score, based on the force's strength, (modified by terrain, time of day, magical support, tactics, and morale) is subtracted from the other's constitution. Each force has specified a retreat factor; when its remaining constitution is that much less than the original constitution, it breaks off combat. A force can, of course, fight to the death, but

doesn't have to. (Surviving a battle can be good for morale!)

After combat and other types of interaction (including trades and parleys), it is time for money matters. It is possible to improve wall strength, recruiting percentage, security from spies, and food and armor production. One can build boats and/or funnel money to hired wizards in an attempt to improve their abilities. Troops maintained as garrison in the city *must* be paid. If they aren't, they revert to reserve support and cease to defend the walls.

Now, will there be enough gold left over to raise your recruitment level next turn, like you're planning? What if a spy steals some? Is there enough gold to maintain your garrison through a multi-turn siege (since gold from the mines can't reach the city during seige)? Do you have a group close enough to lift a siege before the food runs out? Maybe you should have increased food production, rather than building boats for that expeditionary force . . . We'll see in a turn or two.

The last two action options are movement and spy activities. Spies can investigate cities, assassinate city leaders, steal gold or a wizard's artifacts of power, sabotage production or recruitment or food stores, or get caught. Once captured, they happily declare allegiance to their new master and continue merrily on their way. They live to spy, and don't care for whom. You gain a new spy every time you capture a city or your security forces meet one; you lose spies by the reverse procedures.

Random events are always possible. Your dismay at an earthquake or famine destroying the majority of a city can only be matched by the glee felt when 400 Ogres march up to that same city and ask, "What's happening, brother?" and "Can we play, too?"

Turns are processed once every two weeks. For me, 1500 miles from Florida, that means receiving a turn on Wednesday and returning it Monday or Tuesday at the latest. West Coast players lose a day or two from that period. Game Systems has been very reliable (over a ten-month period), skipping only one turn period so they could attend Origins. My game has passed its first anniversary; it looks to continue for another few months. (Game 1 is still in play.) Toward the end, I suspect only seven or eight characters will still be in play. I hope I'm one of them.

Problems

Obviously, I'm enjoying the game. I am particularly pleased by the combat

and movement abilities which vary from race to race and terrain type to terrain type, as well as the decisions involved in choosing the optimal combat strategy. However, there are several illogical rules with which I disagree. They include the ability to parley with another player's group outside of one of his cities and then assault the city while his home group sits idly by. If one of my groups, with 200 troops and 200 suits of armor, is attacked and only one man survives to retreat, he gathers up all 200 suits before he leaves, even if the enemy is still 100 strong. If, however, he also died, all 200 suits vanish and are lost to either side.

A telepath with troops is subject to encounters and can lose any supplies which that group is carrying, if the encounter is hostile. However, a lone telepath, with no support troops, can safely carry an infinite amount of gold, food, armor, and boats; he is not subject to any encounters.

Each square is 20 miles to the side. However, no group, even if it numbers 3000, will discover a city (even one at the highest level of development, with grain fields and gold mines ringed about it), unless that group ends its turn in that square. Once discovered, however, this

same powerful city can be besieged by one man (accompanied by a telepath, of course), cutting off all food, gold, and armor production, until a friendly telepath can arrive to escort troops out of the city and into the surrounding square.

Finally, NPCs fight with varying abilities in different terrains. It is fairly obvious, for example, that fairies should fight their best in the forest. This is one of *Earthwood*'s nicer touches. However, even when a troupe of NPCs has allied with you, they won't tell you where they fight best. Should I use my goblins in the mountains or in the swamp? It depends on Game Systems' perception of a goblin, and they aren't telling.

I must mention that Game Systems is very responsive to player input. This list of negative points would have been twice as long six months ago; they've improved the rules considerably, taking player votes and acting on majority opinions. What would greatly improve things is an updated and more thorough rulebook — Game Systems says that this is a possibility. Limited information is an interesting concept, but when some players start the game knowing much more than others, it can lead to unbalanced play. One partial solution that Game Systems has adopted is to try to channel

experienced players into their own games, with separate games for novice players. Sufficiently devious and ill-mannered players can circumvent this plan, but it should work in most cases. GSI also informs me that it is looking into the possibility of program changes to alter city locations from game to game. I hope they find a manageable solution.

In sum, I recommend *Earthwood* with reservations. You get a lot of decision-making and player interaction for your money, especially if you start passing messages early and keep the note cards moving. You'll find much more profit in negotiation than in confrontation; the difficulty comes in deciding when a neighbor has become more of a liability than an asset. There will be frustrating rule restrictions; if you insist on strict logic in all your games, you might avoid *Earthwood* for this reason. At \$3 a turn, however, I find myself paying as little as 50 cents an hour for very engrossing entertainment (not counting phone bills, of course!).

Earthwood (Game Systems, Inc.); \$10 for rules, map, and first two turns, \$3/turn thereafter. PBM fantasy tactical game, 25 players per game; turn-around time two weeks per turn. Begun 1982.

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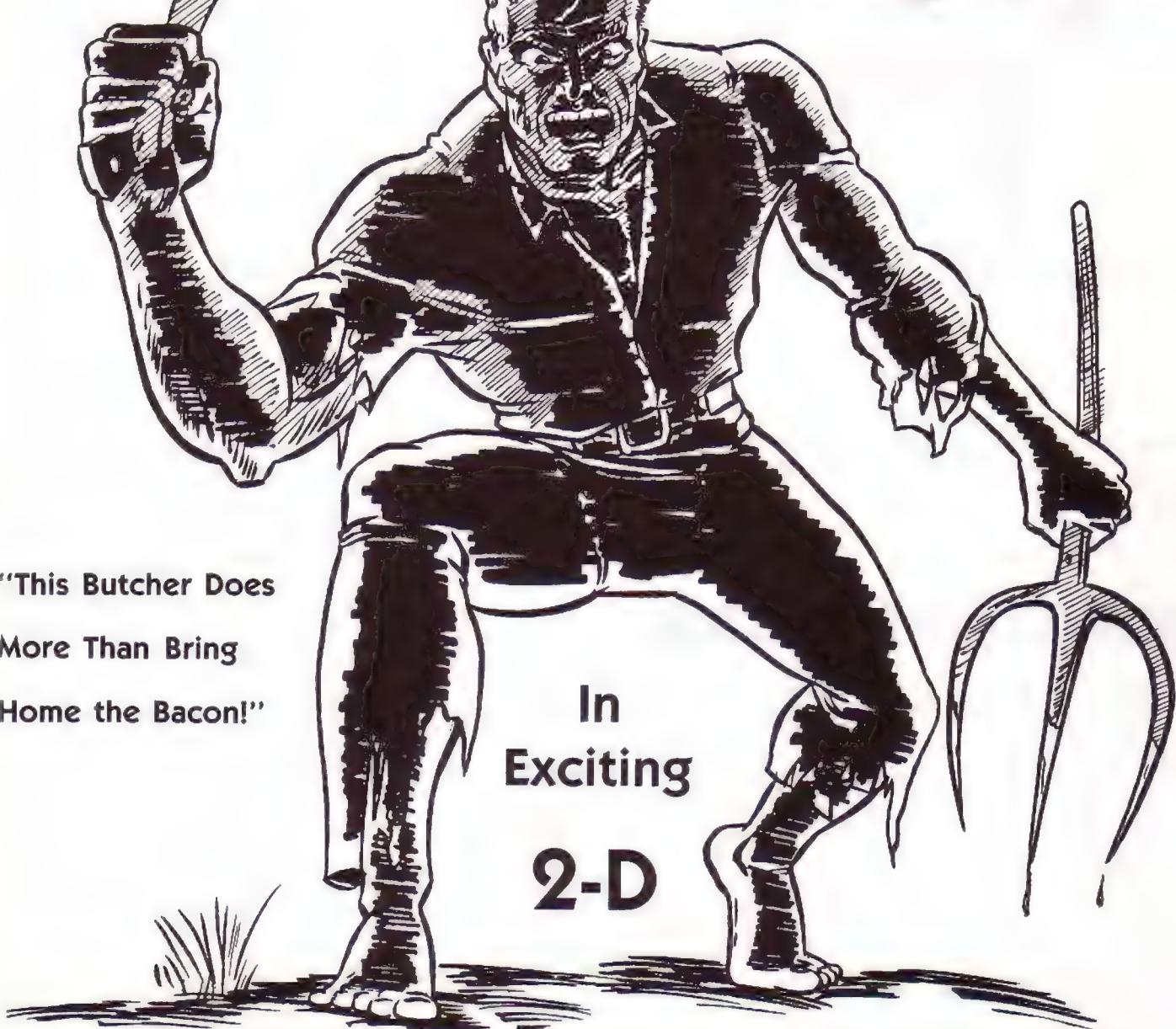
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SLASHER FLICK:

Revenge of the Bogeyman



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SLASHER FLICK:



Bogeyman

Slasher Flick is a two-player boardgame simulating the action in body-count movies such as *Halloween*, *Friday the 13th*, *Silent Scream*, and others. One player represents the Bogeyman, a superhuman maniacal mass murderer, and the other takes the part of the collection of victims he intends to murder. Movement takes place on the map at the center of this magazine, using the counters bound into the center of the magazine. Players will also need pencils, scrap paper, a ruler, and two six-sided dice.

1: Casting Call (The Characters)

There are 14 characters in *Slasher Flick*: the Victims (a bus driver and six pairs of students), controlled by one player, and the Bogeyman, controlled by the other. The Victims' histories and characteristics are given below; the Bogeyman's are revealed in Section 2.

Each character is defined by five characteristics: Damage Points (a gauge of how much damage and abuse the character can take), Movement (how fast he can run), Weapons Expertise, Advantages, and Disadvantages. Damage Points and Movement are reflected on the character counters; Weapons Expertise, Advantages, and Disadvantages are shown on the chart on page 26.

The characters:

Bus Driver — The bus driver is a dirty old man dressed in a faded uniform and dusty sunglasses. He moves through life in a perpetual alcoholic haze, but is generally aware enough to appreciate (and usually offend) attractive young ladies. His numbed body can take a lot of punishment. Damage Points: 20. Movement: 2.

Whiz Kid — The whiz kid, the archetypal scholar and 98-lb. weakling, wears wire-rimmed glasses, a striped dress shirt, his prep school tie, and bell-bottom blue jeans. His sole concession to fashion is a pair of Nike jogging shoes (an appropriate affectation, considering his outlook on life: "When confronted with adversity, run!"). Dating is an infrequent occurrence for the whiz kid. On the other hand, he has never received less than an A in a scholastic contest. The problem he can't solve couldn't be too important. Damage Points: 10. Movement: 4.

Revenge of the Bogeyman

Football Player — One hears of the unbeatable high school quarterback who arrogantly assumes he will continue his meteoric career in college. As moralists tell the story, the athlete suddenly finds himself a small frog in a big pond and gains some much-needed humility. It's a nice story, but *this* football player remained a collegiate gridiron hero, invincible on the field and the heartthrob of every coed with an IQ below 100. He wears tasteful slacks, a football jersey, and jogging shoes identical to the whiz kid's. Damage Points: 20. Movement: 4.

Surfer — If they gave PhDs for hanging ten, the surfer would be *magna cum laude*. All he really likes to do is ride waves, but he has made a compromise with reality by attending Bates Academy on a high-diving scholarship. He wears cutoffs over a bikini swimsuit and a white T-shirt, but considers clothes extraneous; to him, his real accoutrements are his even smile, bronzed skin, and blond hair. Damage Points: 15. Movement: 3.

BMOC — Money can't buy everything, but what it can't buy the Big Man On Campus doesn't need. The BMOC is being groomed to join his father's profitable literary agency. The BMOC is the only undergraduate to wear a three-piece suit to class. Someday, he will come across someone his money and inbred charm will leave unimpressed, but who can say when? Damage Points: 10. Movement: 2.

Biker — The biker has a secret. He is not really as bad as he wishes he were. His leather jacket looks impressive, but hardly qualifies as "colors." His acquaintance with organized crime is limited to a biannual pre-finals pep-pill drop. Worst of all, he rides a customized trail bike instead of a true chopper. The biker wears his hair long and greasy for the same reason the whiz kid wears Nikes. Someday he will get a chance to prove he's as legitimate an anti-hero as any Hell's Angel, but until then he'll keep up appearances. Damage Points: 20. Movement: 3.

ROTC — Should you ever wonder where tomorrow's lieutenant colonels will come from, you need look no further than our ROTC. Like all good officers, he combines the attributes of a variety of lesser breeds. He wears a uniform like the bus driver, has the bronzed appearance of the surfer, the leadership potential of the BMOC, the physical prowess of the football player, and the willpower of the biker. Unfortunately, he is also about as popular as the whiz kid. Damage Points: 20. Movement: 4.

Psych Major — Somewhere there exists a book of style which states which clothes, behavior, and professions are acceptable choices for would-be popular young ladies. The psych major has never read it. She is neither too beautiful nor too ugly, too tall nor too short, too thin nor too fat. Furthermore, she hides what assets she possesses behind oversized tortoise-shell glasses, a baggy sweater, and a painfully-tight bun hairstyle. She also lapses into fluent jargonese at the drop of a hat. Damage Points: 10. Movement: 3.

Cheerleader — To this young woman, Happiness Is simply being a cheerleader. With average intelligence and no ambition, her career choices are limited to some sort of public relations or a successful marriage; as a cheerleader, both bets are covered. Her wholesome good looks and tight sweater ensure her popularity. Eventually, she will pick her man and probably marry within the year. She has never been forced to fend for herself, which is probably lucky. Damage Points: 10. Movement: 2.

Jockette — In today's liberated society, a woman should be judged by her intelligence, health, and personality, not something so transient as physical beauty. This is just as well, because the jockette is built like a tank. She is Bates' only female on full scholarship. Strange as it may seem, the jockette is extremely popular; there are always people who appreciate a well-operating machine. Damage Points: 20. Movement: 4.

Preppie — Do clothes make the woman? Probably not, but they make the preppie. She has spent a thousand dollars on an outfit engineered to look like it cost \$75. The preppie is rich, intelligent, and pos-

sessed of handsome good looks. She eats nothing but health food, campaigns for Brown, and hopes to become the next Jane Fonda. She is saving herself for a male preppie; she has always had a soft spot in her heart for endangered species. Damage Points: 15. Movement: 2.

Valley Girl — The valley girl's father is a \$75,000 man at Silicon Designs, a microchip manufacturer. Her mother is an ex-Jewish American Princess. With these role-models to choose from, why does she drug herself into near-insensibility, speak a barely-understandable dialect, and otherwise appear to be an unacclimatized visitor from another planet? Maybe the psych major knows. If life were fair, the V.G. would find it necessary to straighten out and work for a living. As it is, if she can keep out of harm's way, she will inherit everything when her workaholic father has his coronary. Damage Points: 15. Movement: 2.

Ingénue — Even in a world of stereotypes, the law of averages predicts that somewhere there must be a well-adjusted, polite, guileless personality. The ingénue confirms one's faith in statistics. Not one to stand out in a crowd, she imperceptibly becomes the center of conversation. She gets consistent B grades, dates 4.7 times a month, and does volunteer work at the hospital. She is smartly dressed without being gaudy, sensible without being overbearing, and charismatic without being pushy. Her ambition is to become a medical technician, marry a doctor, and settle down to raise children. Damage Points: 15. Movement: 2.

The Victim player gets to specify two characters (one male, one female, may not be the bus driver) who have Charmed Lives. Characters with Charmed Lives have the following bonuses: They never Faint, are never Stunned, and take the minimum amount of damage possible each time they're hit. (That is, if an attack on a character with a Charmed Life is supposed to do 1d6 of damage, the character takes only 1 point of damage. If the attack was supposed to do 2d6, it does 2 points of damage.) A Fist still does 2 points damage, as specified in Section 8.

Character Chart

Character	Damage	Movement	Special Abilities / Disadvantages
Bus Driver	20	2	+1 to be hit at all times
Whiz Kid	10	4	Faints 1-3
Football Player	20	4	None
Surfer	15	3	Movement 2 in water squares
BMOC	10	2	None
Biker	20	3	None
ROTC	20	4	None
Psych Major	10	3	Recognizes at 1 extra square range
Cheerleader	10	2	Faints 1-2
Jockette	20	4	None
Preppie	15	2	None
Valley Girl	15	2	+1 to be hit at all times
Ingénue	15	2	Faints 1-2
—			
Bogeyman	30	2	Lots and lots . . .

2: Flashback (The Bogeyman's Background)

Sometimes, despite money, good looks, health, and intelligence, success evades a person. Maybe some people are born to lose. Maybe they are being saved for some other sort of success. Such is the case with John Bogey (pronounced, he was quick to mention, Jean Bow-Gay), known since first grade as Bogeyman.

Last semester, John gained a dubious distinction at Bates Academy by managing to make enemies of just about everyone. Who but he could get drunk and throw up on the preppie? Who but he could shoot the ROTC in the foot? Who but he could back his car over the biker's chopper? In fact, John interacted disastrously with all twelve collegiate characters.

The first day of summer vacation, he vowed to start a new life. His next three months were spent in a grueling program of body-building, unarmed combat training, and Eastern meditation. A week before classes were to start, twelve invitations went out. All his old enemies were asked to attend a gala party at Bogey Estate, held in honor of the new, improved John Bogey, on the last Saturday of the summer. All twelve accepted.

But the grueling summer regimen had taken its toll on John. When the servants informed him that there wasn't enough liver pate to go around

tonight, John, never very stable, snapped. He cancelled the caterer, dismissed the servants, and emotionlessly killed his parents. The mansion's boiler was always balky, and it was an easy task to set it to explode. And as the building burned, the flames seemed to speak: "I am Kali. You have done well . . ."

Bogey's studies into Eastern philosophy were not forgotten. Kali was the Hindu goddess of destruction and rebirth, worshipped by the thuggee — acolytes sworn to appease their deity with human sacrifices. "You have done well . . . but you can do better. Far, far better."

John Bogey died in the fire. The Bogeyman was born. Soon, the rental microbus would deliver his guests for the party. The Bogeyman would be ready. Power and Revenge would be his!

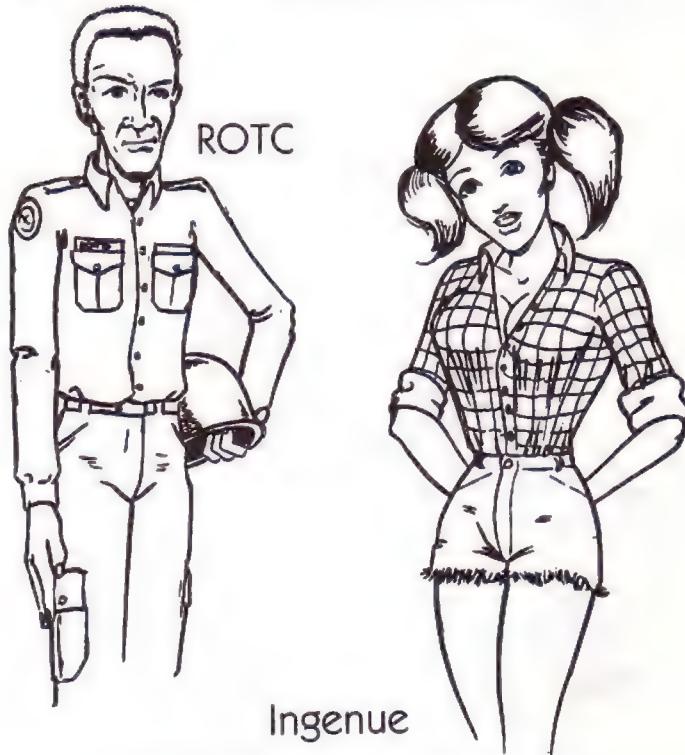
The Bogeyman has 30 Damage Points and a Movement of 2.

The Bogeyman also has a pet dog which follows his orders (i.e., moves under his control) and which he will not hesitate to move into a certain-death situation if it will help him kill somebody. Damage Points: 5. Movement: 4. The dog cannot attack.

3: Establishing Shots (Opening Scenario)

Even though nobody particularly likes John, all the party's guests have to admit that the Bogey Estate is a nice place to visit — and a party *is* a party, after all. The estate is surrounded by dense forest on three sides and a lake on the fourth; the forested sides are lined by a high wall.

As the microbus nears Bogey Estate, cruising through the open gate, all appears normal — but wait, where is the mansion? Surely not that



pile of smoldering rubble? Something is definitely wrong. About the time the bus driver realizes all is not right with the world, the microbus shudders and sinks on four suddenly-deflated tires. It rolls to a stop and collapses with a broken axle. The students find the road littered with shards of glass, evidently from the mansion's explosion.

Thirty minutes of searching reveals the extent of their plight. Nobody is in sight, no phones are working, and the nearest estate is twenty miles away. Soon night will fall and a quick rescue seems unlikely. The preppie points out that when they fail to return home in the wee hours, the State Police will probably be alerted. The BMOC retorts that they probably won't arrive before dawn. The whiz kid suggests that plans should be made for the night. Since the Bogeys don't seem to be around, there is nobody to object to a little fun. As the darkness descends, the twelve students split into groups — six, four, ultimately groups of two. There are plenty of places couples can go to be alone. Meanwhile, the Bogeyman watches. Kali will be pleased.

4: Shooting Schedule (Turn Sequence)

A game of *Slasher Flick* is divided into 13 game-turns, each turn representing one hour. The first turn begins at 7 p.m. and lasts until 8 p.m. The second turn runs from 8 p.m. until 9 p.m., and so on. After the last

turn, victory points for each opponent are totalled and the winner of the game determined.

Before play begins, the players must perform a couple of tasks. The Bogeyman player chooses his lair. He chooses between the Cave, Graveyard, and Tool Shed areas of the map, and into the chosen area he places the Altar, Corpses, and Silver Pick counters (face down). The Victims player chooses two of his characters, one boy and one girl, to have Charmed Lives, as per Section 8. Neither player tells the other his choice, but the Victims player must write down his choices, one each on two pieces of paper. (Later on in the game, when the Bogeyman player "hits" a character with a Charmed Life, the Victims player then whips out the slip with that character's name as confirmation of his choice.) Finally, the Bogeyman player sets up the map, as described in Section 6.

There are two turns (hours) where it is fully light, two each which are poorly lit (dusk and dawn), and seven when it is fully dark. The time of day affects visibility; i.e., at what range the characters can recognize shapes in the darkness. At the end of the turn hour, the Turn counter should be advanced one hour forward on the Hour Track.

A game of *Slasher Flick* is divided as follows:

Setup:

- (1) Bogeyman Chooses Lair (see Section 4)
- (2) Victim Chooses Charmed Lives (Section 4)

Turn 1:

- (1) Strategic Turn (Section 4)
 - (a) Bogeyman Sets Up (Section 6)
 - (b) Victim Sets Up (Section 6)



Preppie

(2) Tactical Turn (Section 7)

- (a) Victims Investigate and Recognize (Section 7)

- (i) Round 1

- (ii) Round 2

(b) Bogeyman Attacks (Section 8)

Turn 2-13: Same sequence as Turn 1

End: Compare victory point totals (Section 11)

5: Location Shots (Using the Map)

The map in the center of this magazine represents the Bogey Estate. The map is divided into 13 distinct areas: The Mansion Ruin, the Bath House, the Graveyard, the Topiary, the Garden, the Cave, the Gatehouse (and lawn in front of it), the Bus (and lawn around it), the Tool Shed, the Boathouse (which sports a little beach), the Beach, the Cottage (which also has a line of beach), and the Forest. Each area is a potential site for murder.

On the left side of the map is the Hour Track, where the players keep track of passing time. After every hour-turn, the Turn counter on the track is advanced one hour.

Following are descriptions of the various areas of the map.

The Topiary — This is a garden consisting of shrubs sculpted into the shapes of mythic animals. These shrubs are each approximately two yards by one in area and two yards tall. The rest of the topiary is surfaced by lawn. If the Bogeyman wishes to hide in the Topiary, he can do so by uprooting the shrub of his choice, draping himself with its branches, and taking its place (thus, put the Bogeyman counter on top of one of the dark shrub squares). Somewhere in the Topiary (Bogeyman's choice) is a working chainsaw.

The Garden — This is a rather more mundane garden. The shrubs are over 6' tall and cannot be seen over. Somewhere in the garden (Bogeyman's choice) is a dull machete.

Boathouse — This is a small shelter, little more than three walls and a roof, open to the lake. Somewhere in the Boathouse is a gaffing hook. A ladder leads from the land-level of the Boathouse to the sea level. If the Bogeyman hides inside the Boathouse, he will probably be in the water near the ladder.

Bath House and Pool — A rather new butcher knife is somewhere inside the Bath House. The pool is filled.

The Cottage — This is a log cabin. Somewhere within is a hunting bow and a quiver of six arrows. The Bogeyman can easily hide under the bed in the bedroom.

The Mansion Ruin — This is now a pile of burnt boards, masonry fragments, and tile. Somewhere is a 2x4 beam which can be used as a weapon.

The Cave — This is a featureless, muddy passageway opening into a small cavern. The floors of both the passageway and cavern are covered by a thick layer of mud. At the entrance are a torch and box of matches. The Bogeyman could rub himself with mud and blend into the floor anywhere in the Cave.

The Graveyard — This graveyard contained the remains of 13 of Bogey's relatives. Earlier, the Bogeyman disinterred the coffins and relocated the grisly remains to his lair. Now the yard consists of 13 holes, each two yards deep. The Bogeyman can hide in any hole. Somewhere in the graveyard is a shovel.

The Beach — Somewhere on the beach is a piece of driftwood which, like the mansion's 2x4, can be used as a weapon. The Bogeyman can cover himself with sand and hide anywhere on the beach.

The Gatehouse — This is a small building where one servant traditionally stayed to open and close the estate gates. Inside is a fragment of rope which can be used as a garrote.

The Forest — This is dense virgin forest. In the clearing shown is a double-bladed axe. The Bogeyman can hide anywhere along the line of trees.

The Bus — The bus is a Mercedes microbus, smaller than a city bus, but larger than a van. There are two doors, one forward and right, one at the rear. Somewhere in the bus is the driver's .22 pistol; normally kept under the driver's seat, it was thrown around when the bus hit the glass. It can fire six shots.

The Tool Shed — This is a small building with a single door. Somewhere within is a pitchfork.

6: Set Direction (Setting Up the Map)

When the Bogeyman sets up the map just before Turn 1, he must do the following things:

- (1) Choose his lair, as noted before, from between the Graveyard,

Tool Shed, and Cave, and place the counters marked Altar, Corpses, and Silver Pick anywhere he wishes in the lair, face down; the Victim player is not to observe this. The Bogeyman may choose to keep the Silver Pick with him.

(2) Spread around the dummy counters, again face down, again while the Victim player is away somewhere watching John Carpenter movies. Each area should have some dummy counters on it, preferably in areas associated with the Bogeyman's hiding places. All dummy counters must be used. Dummy counters may be placed on any square, and may be stacked; i.e., two or more counters on the same square.

(3) Take the weapon counter for each area and place it in that area, face down as always. He may choose where he wants the weapon to be, with the following restrictions: The weapon may not be placed in a square which is impassable (i.e., characters cannot move through that square) or in a water square. All the weapon counters must be put out.

(4) Decide where he wants the Bogeyman and dog to be, and place those two counters accordingly. The dog is for strategic use by the Bogeyman. Later in the game, after several characters have been alerted that something nasty is going down, he can use the dog to spook victims and perhaps "herd" them into the Bogeyman's arms.

(5) If the Bogeyman killed someone during the last turn, he can have one corpse in the area he now occupies. The corpse may be placed anywhere in the area (except on top of blocking terrain). If the Bogeyman carried a fainted or unconscious character away from an encounter during the last turn (see Section 7) he cannot also have a corpse along during this turn. If a victim is killed and not immediately used in this manner on the turn immediately following, it may not be used later in the game. The corpse counter representing Bogey's family may not be used in this manner; only freshly-killed victims may.

Once all these counters are down and in place, the Bogeyman sits back, then lets the Victim player turn around and view the board and decide where he wants *his* characters to be. As described in Section 11, if there are only two characters in a given area (one male, one female) and they survive an entire hour, they gain significantly more victory points than a safe-but-dull collection of several students watching out for trouble.

On Turns 1-3, the Victim player may not start characters in the Cave or Graveyard or Tool Shed, but may begin with characters anywhere else.

A character beginning his Strategic Turn can start off in any area on the board (subject to the restriction in the previous paragraph, and subject to recombining rules, below), regardless of where he was on the turn previous. If he started Turn 1 in the forest, he can now start Turn 2 in the Gatehouse if he wishes, and precisely on the square he wishes.

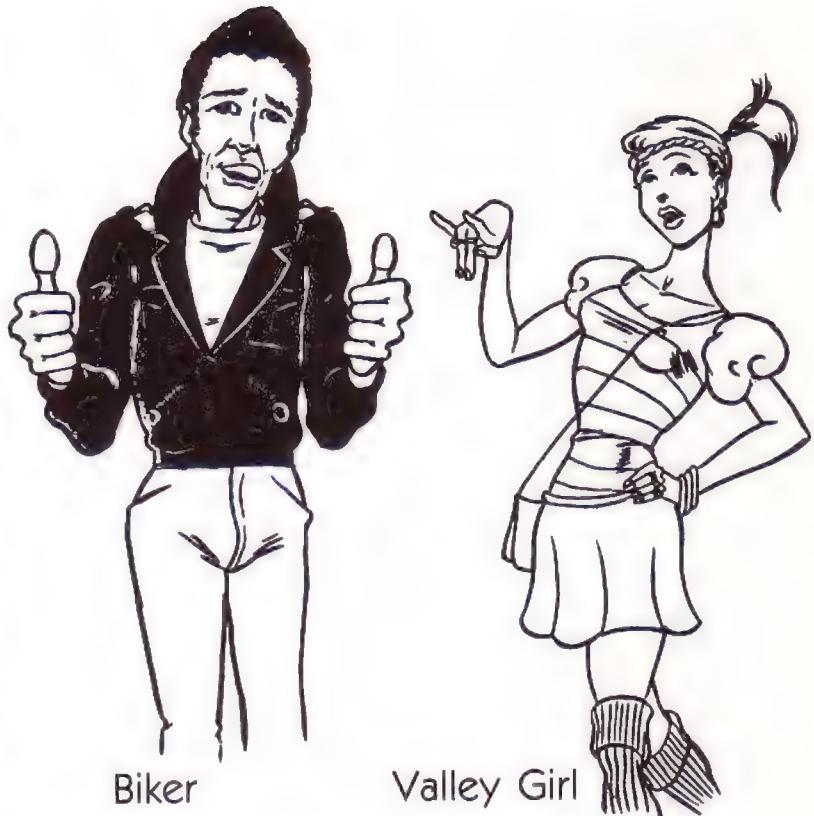
Although the Bogeyman player can "stack" certain counters when setting up — he can place on one square any "real" item (dog, Bogeyman, corpse, weapon) and any number of dummy counters — the Victim player may not set up characters on top of any inverted counter. They may set up on top of a weapon counter if it is face-side up.

Once characters have split up, however, they may not recombine into larger groups until one group is Alert. (Alertness and how it comes about is explained in Section 7.) That is, if the Whiz Kid and the Psych Major are in the Mansion Ruins on Turn 2, while the BMOC and the Preppie are in the Bus on Turn 2, they may not all start in the same area at the beginning of Turn 3 — unless one group or the other was Alert that something is going on.

7: Tracking Shots (Movement on the Map)

All "action" in *Slasher Flick* takes place in the Tactical Turn. The first division of the Tactical Turn is Victims *Investigate and Recognize*. This division is broken down into two Tactical Rounds, which work this way: The Victim player looks at each area in which he has characters. In each area, he may move each of his counters two full moves at their movement values, moving them around to Recognize what the various inverted counters are (explained momentarily). Thus, it's best for the Victim player to start off each character beside a counter to Recognize it, then to move the characters off toward the other upside-down counters in the area to identify what they are. Also obviously, it's best for the Bogeyman player to spread his counters all over the map, perhaps stacking counters to confuse the Victims and hide weapons and bodies. This makes it deucedly inconvenient for the Victim player to figure out what everything is.

Thus, if a character has a movement of 2, he can move 2 squares per Tactical Round. He could start out the Tactical Turn next to one counter, Recognizing what it is, immediately move two squares (probably toward another counter), and move two squares after that before his Tactical Turn is over. The Victim player starts out in one area, mov-



Biker

Valley Girl

ing all the Victims in that area through Round 1 in any character order he pleases, then moving all the Victims in the area through Round 2 in any character order he pleases, and then progresses to the next area.

Characters can move only as rooks do in chess, along straight lines of squares. They may not move diagonally.

Certain types of terrain slow or even stop movement altogether. The terrain types which slow movement include forest, lake, pond, open graves, windows, rubble, and bus seats. Terrain which utterly blocks movement includes building walls, topiary and garden shrubs, cave walls, estate walls, bus walls, etc.

Restrictive terrain is indicated by dotted lines along the sides of a square. Whenever a counter representing a character crosses a dotted square-side, it must stop for the rest of the round in the square it has moved into. The Bogeyman ignores restrictive terrain; his movement factor of 2 is for both normal and restrictive terrain.

Blocking terrain is represented by thick black lines or artwork. Victim characters cannot cross through blocking terrain. The Bogeyman can cross through blocking terrain; it acts as restrictive terrain to him, and he must stop in the next square he enters for the rest of the combat round. Blocking terrain also blocks line of sight, as explained in Section 8. Additionally, Victims cannot Recognize counters on the other side of blocking terrain. A square full of blocking terrain is called impassable.

Open — i.e., unblocked and unrestricted terrain — square sides which are only one square long in a building wall represent doors. Open square sides two or more squares long are big holes, which cannot be barricaded. Dotted lines in a building wall represent windows; they can be barricaded.

Only one active (alive, unstunned) character counter may occupy a single square. Any character counter may "stack" with a weapon counter; the character is carrying the weapon. A character may also stack with a dead or stunned character (Section 8 tells how they get that way). While the Bogeyman may carry both a character and a weapon (but not two weapons or two characters), a victim character may only carry one or the other. To pick up a weapon or stunned/deceased victim counter, a character must move adjacent to the square the counter is in, stand there for the duration of a complete combat round, and then move that counter underneath his own counter. To drop a victim/weapon counter is far easier; the character simply announces that he is dropping it, and moves it to an empty adjacent square. Two conscious character counters may not stack.

Most of the counters on the map start out face-down. The Victim player may wish to know what they are. Some are dummy counters, some are weapons, some are animals, corpses, and other paraphernalia. Characters can see any counter in the same area they occupy, but don't necessarily know what it is. Characters Recognize what an object is —

i.e., get to flip the counter over and see what it says – only when they have moved to within a certain range of it. Those ranges are:

During Light Hours: 2 squares away

During Dusk/Dawn Hours: 1 square away

During Night Hours: Adjacent square

These ranges may be along diagonals (see below) except for nighttime recognition, when they have to be actually adjacent to the counter in question. If two or more counters are stacked in a square, the victim Recognizes one per tactical round or combat round, top counter first. By stacking dummy counters on top of “real” counters, the Bogeyman player may hide corpses and weapons for several rounds. By stacking only dummy counters, he can make the Victim player think he’s hidden something.

At the start of a tactical turn, each Victim counter on the board may go through two tactical rounds of wandering around and looking at counters on the board, as explained before. Victim counters do not move off the area they’ve chosen for this hour while searching around. An area is chosen; each Victim counter is moved through two rounds of wandering around and looking at counters, and then the next area with Victims in it is chosen and run through the same sequence.

All dummy counters identified as such are removed from the board and may not re-enter play. The dog counter, once identified, immediately moves from the Victims at its movement rate of 4. If one of the counters identified happens to be a corpse or the Bogeyman, substitute the Alert counters for all victims in that area, and check for Stunning and Fainting, as noted below. If a counter turns out to be a weapon, an Alert character can pick up and carry the weapon; if the character is not Alert, he leaves the weapon where it is, but the counter stays right-side up until a character does pick it up, even if that is several turns later.

If the counter Recognized happens to be the Bogeyman, all action ceases in that area for the moment. The Victim player goes ahead and runs the Victims in all the other areas through their two rounds of roaming around. Then the scene of attention returns to the area with the Bogeyman and all characters in that area immediately go to the Bogeyman Attack phase from Section 8.

If the counter happens to be either a corpse or the Bogeyman, and if the character Recognized the counter while adjacent to that counter, he/she may be subject to Fainting if he/she has that particular liability. On the Character Chart on page 17, some characters are listed with a

Fainting score, thus: “Faints 1-3.” This means that whenever a Fainting character moves next to an unRecognized counter that represents either the Bogeyman or a corpse, the character immediately rolls 1d6; if the roll is in the range indicated, he or she faints immediately. The character will stay unconscious until the Bogeyman Attack phase of the next hour-turn. If he is alive then, he wakes up and is able to perform normally. While he is unconscious, he can be attacked with automatically successful to-hit rolls, or picked up and carried around by friends or back to the Bogeyman’s lair to be sacrificed.

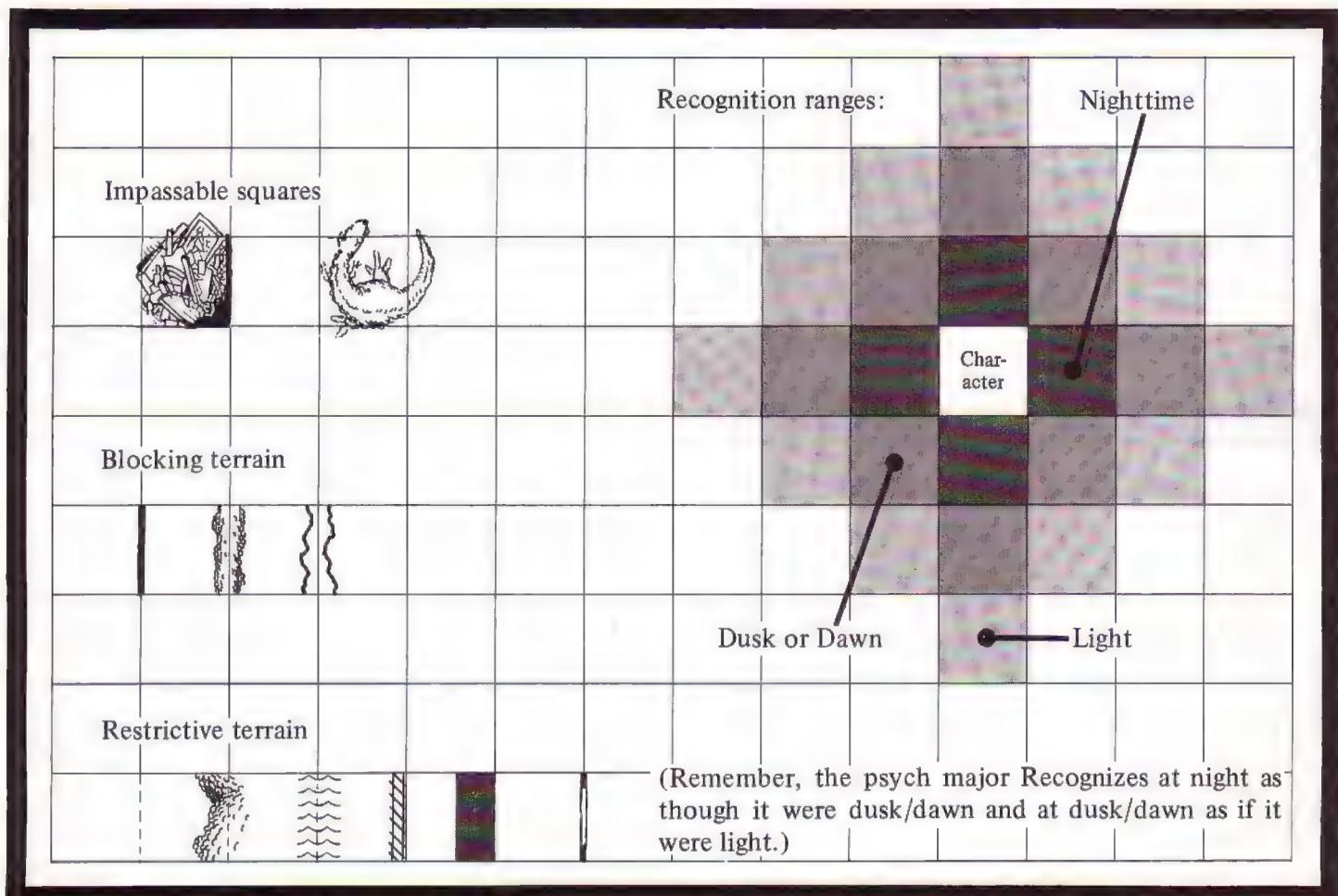
If the character who found the body/Bogeyman does not Faint, he or she is Stunned (by the grisly/horrific sight) and must stop in that square and may not act during the next Tactical Round or Combat Round – giving the Bogeyman time to move into position or take an attack, if he’s in the vicinity.

Characters can move off the map if they choose, but only during the Tactical Rounds. A character may leave through the front gate and leave the map from the south edge, or jump into the lake and move off the east edge in the water. This saves their lives, but loses a certain number of victory points. A character leaving the map may not re-enter.

Characters can also move into water squares, both in the pool at the Bath House and in the lake at the Beach, Cottage, Boat House, and Tool Shed. Water is listed as Restrictive Terrain (i.e., characters can only move 1 square per Tactical or Combat Round). The surfer and Bogeyman both move at 2 in the water.

A character being attacked may flee the area of the map he’s on, but only to an adjacent area, and only if he’s the last conscious victim from that area. This will cost a few Victory Points, but not as many as if he’s killed. The character may flee only to one adjacent area, and may not leave that area until the next Strategic Turn. If he can elude the Bogeyman for five consecutive combat rounds in the new area (the Bogeyman, naturally, can now follow), he is safe for the rest of the hour-turn. All Victim counters in the new area are considered Alert as soon as he enters that area; replace their counters with the Alert counters. They may not flee their area unless, as before, one of them is the last conscious Victim. A character running through new areas this way can still “Recognize” counters as specified earlier in this section.

When the Tactical Turn begins, if the dog is in an area without the Bogeyman, but with the Victims, it must stand still until Recognized; once Recognized, it can run to the edge of the area, disappearing (being



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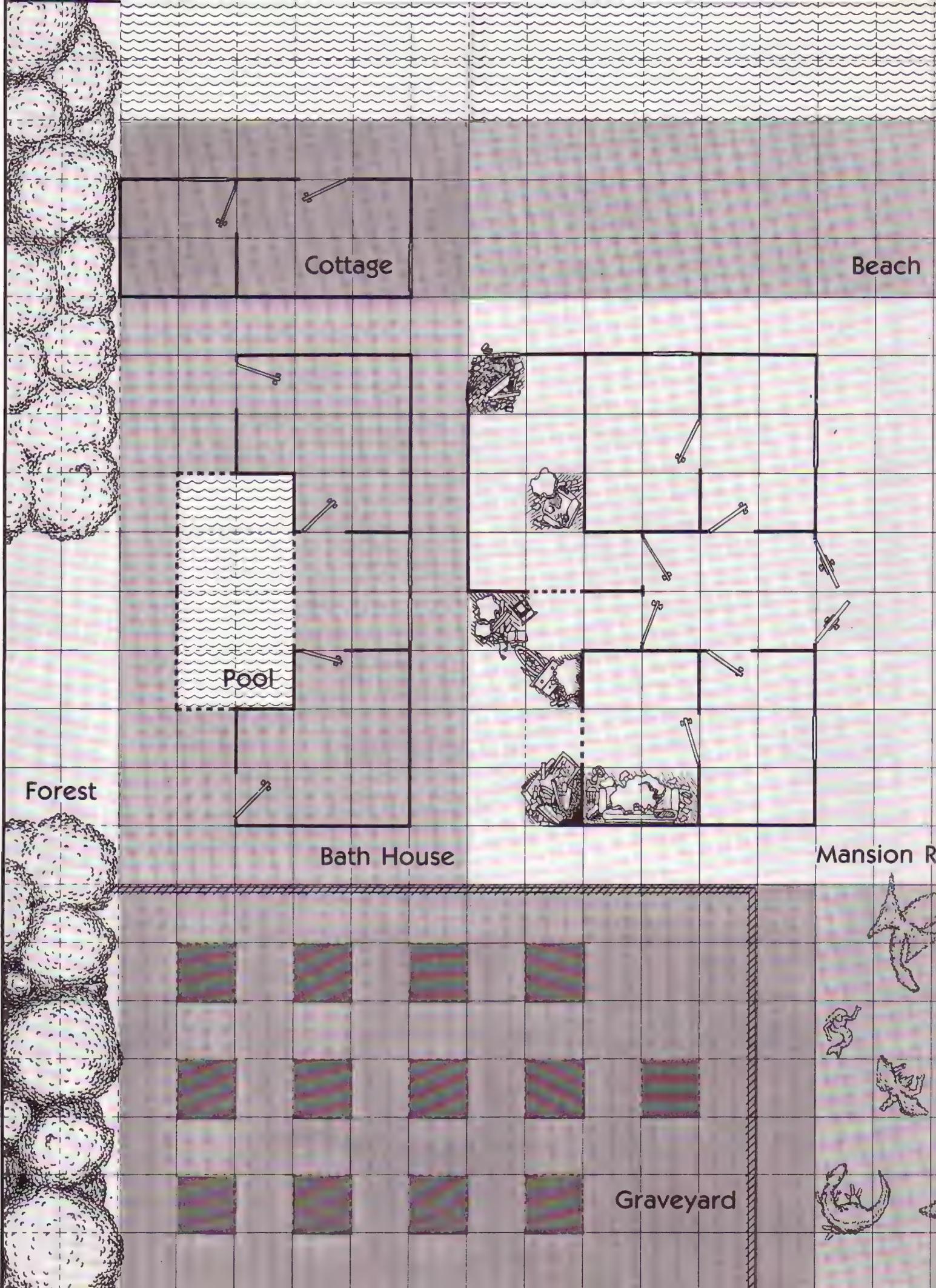
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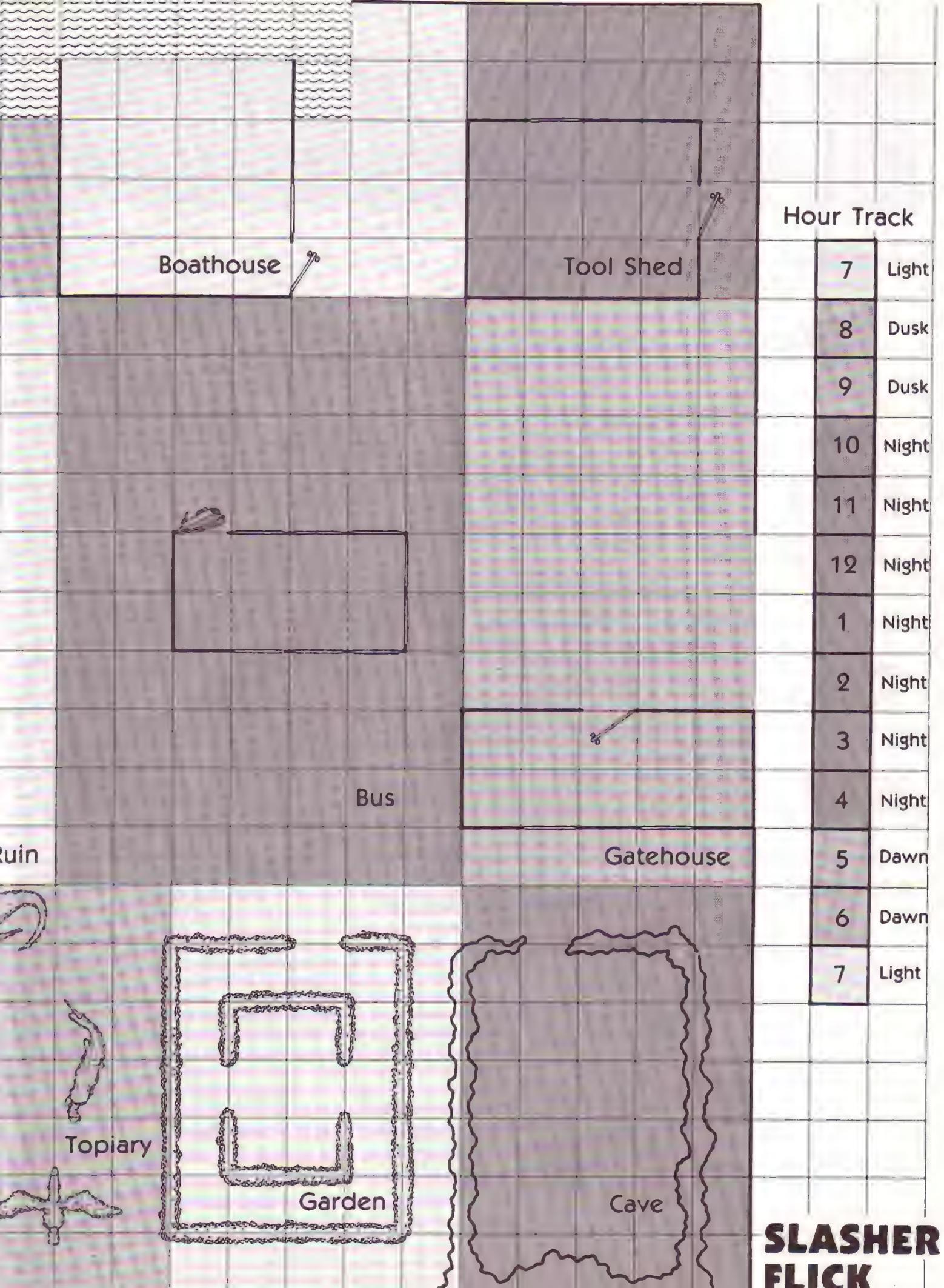
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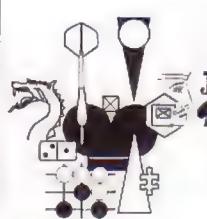
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removed from the board) when it passes the edge of the area. It is subject to attack by the victims if they wish. It stays off the board until the next Strategic Turn setup. If the dog is in an area with both Bogeyman and victims, the Bogeyman player can move it around as he wishes, during the Bogeyman Attack phase. For example, he could march the dog toward the victims and keep the Bogeyman still, "herding" the Victims toward the Bogeyman.

This is only a useful tactic when victims are Alert. Non-Alert victims may not move away from counters moving toward them; however, Alert ones may, and may be bluffed into thinking the anonymous counter moving towards them is the Bogeyman, and run away from it straight into the Bogeyman's arms. If the dog starts in an area with neither Victim nor Bogeyman, it does not move, and may be relocated the next Strategic Turn. If the dog starts the Tactical Turn in an area occupied by the Bogeyman but no victims, it may not accompany the Bogeyman into another, occupied, area.

During the next Strategic Victim Placement, the Victim player may place one or more Alert Victims in an area with non-Alert Victims. Groups of Victims may not recombine until they are Alert. That is, two couples of Victims may not start the next Strategic Turn in the same



area unless one or both couples are Alert. An Alert Victim in an area with non-Alert Victims will Alert them (sounds reasonable, doesn't it?).

Lastly, it is possible to Barricade a door or window. To barricade an opening, the Victim character must spend two full Tactical Rounds (or Combat Rounds) next to the door and not be attacked through the portal. A Barricade acts as Restrictive Terrain to the Bogeyman and Blocking Terrain to Victims. A Victim can remove a Barricade by standing next to it for two rounds. Once the Barricade is removed or the Bogeyman has gone through it, remove the Barricade counter.

8: Stuntwork (Combat)

Combat in *Slasher Flick* occurs during the Bogeyman Attack phase of the turn sequence, when one of these criteria is met:

(1) Bogeyman starts in the same area as Victims. Victims spend Tactical Rounds searching an area, and one Recognizes Bogeyman. (Action in this area freezes while Victim player runs the rest of the areas through their Tactical Rounds.) Go to Combat Sequence, below.

(2) Bogeyman starts in the same area as Victims. Victims spend Tactical Rounds searching an area, but do not Recognize Bogeyman. Go to Combat Sequence, below.

(3) Bogeyman starts in area in which Victim player does not set up Victims. Victim player puts all his characters through Tactical Rounds. If Bogeyman is in an area adjacent to an area containing Victims – i.e., if areas share a common border – move him one square within the Victim's area. This can be along *any border* of the Victim's area, not necessarily the one adjacent to his former area. Go to Combat Sequence, below.

If the Bogeyman starts out in an area which contains no Victims and is not adjacent to an area which contains Victims, then the Victim player puts all his characters through the Tactical Rounds and this turn is over – all the victims are safe for that hour.

Combat Sequence:

Each Combat Round, which is similar in length and nature to a Tactical Round, follows this sequence:

(1) *Move Victim Counters.* Any Victim counters which are Alert may move. Victim Counters which are not Alert may not move.

(2) *Move Bogeyman and Dog Counters.* If the Bogeyman and dog both started in the same area, the Bogeyman player may move one or another or both. He can move the dog at 2 squares per round if he wishes for confusion, or its full movement of 4. The dog will not attack either Bogeyman or Victim, however. A moving Bogeyman or dog may not carry dummy counters they're stacked with; the dummy counters stay behind.

(3) *Victims who are Alert may now attack.* If an Alert Victim sees an unrecognized counter moving around he may attack it with a missile weapon, if he is carrying one. If an Alert Victim sees the Bogeyman at range, he may fire with a missile weapon, if he is carrying one. If an Alert Victim sees the Bogeyman in an adjacent square, he may attack with a weapon, hand-to-hand maneuver, or missile weapon. Remember that if the Bogeyman moves next to a Victim, that Victim is automatically Alert.

(4) *Bogeyman may now attack if he is adjacent to a Victim.* If the Bogeyman attacks and does not Stun his first Victim in this area, that Victim can shout, Alerting all non-Alert Victims in this same area only. (Sound doesn't carry very well on the Bogey Estate.) If the Bogeyman Stunned his Victim with his first attack, the Victim may not shout. If the Bogeyman Stuns his Victim with every attack, the Victim may not shout. Naturally, a dead student may not shout, either.

An attack takes place in this manner: The attacker rolls 1d6, comparing it with the chart of weapons. If his roll, modified by his native skill (or lack of it) is within the range specified for the weapon, he has hit with the weapon. He then rolls the number of dice specified for the weapon's damage. For example, if the Bogeyman hits with the Silver Pick, he does 2d6 damage, taken off the Victim's Damage Points, which are tracked on scratch paper. Finally, if it was the Bogeyman hitting, we now determine Stun. If the Bogeyman does more than 5 points of damage with an attack, the Victim is Stunned for one Combat Round for every 1 by which the roll exceeded 5. In other words, if he did 9 points of damage with his Pick, the Victim struck will be Stunned for 4 full combat rounds, during which time he can do nothing. If a victim is stunned for 5 or more Combat Rounds, he is unconscious, exactly as though he'd fainted. The Bogeyman is never Stunned.

Combat takes place in three ways. First, there are weapons. Each weapon is pretty straightforward as to its function and use. With most of them, you roll to hit, then roll damage. In the case of the garrote, you roll to hit once, then roll damage; on the next Combat Round, the person being attacked may not move, and you hit automatically, rolling damage again; and so on until one of you is Stunned or dead.

Second, there are missile weapons. The only difference between missile weapons and regular weapons is that missile weapons may be fired at range. A missile weapon may be fired at anyone in the same area as the firer, unless there is Blocking Terrain blocking line-of-sight between firer and target. Take your ruler and line up the attacker's square with the target's; if the ruler can trace a clear path from any point on the one square to any point on the other, the attacker may fire. The two missile weapons only have six rounds of ammunition each, and the Victim player must keep track of ammunition expended. When the ammunition runs out, the weapon may no longer fire. For reasons which should be obvious, ammunition is not interchangeable between the two weapons. A missile weapon without ammunition is useless.

Third, we have hand-to-hand combat. If a character wishes to, or does not have any weapons handy, he may try one of three hand-to-hand maneuvers: Fist, Push, and Drown. The Fist maneuver works pretty much like a regular weapon, except that it only does 2 points of damage per hit; it's not terribly nasty. The Push maneuver, which is done only by the Bogeyman, will move the Victim back one square in



Football Player

the direction of the Push. This is most often used when the Bogeyman wants to drown someone, or shove someone into Restrictive Terrain. The Drown maneuver is accomplished when the drowning is in the water and the dweller is adjacent (the dweller doesn't have to be in the water, though the spectacle of two characters drowning each other might be pretty amusing). Roll to hit if you're adjacent to an opponent in the water, and if the roll is successful, the drowning takes 1d6 damage from water in the lungs.

If a Victim takes more damage than his starting Damage, he is dead. Replace his counter with the Dead counter for his character. He is now a prop, to be left around or carried hither and yon.

If the Bogeyman takes more damage than his starting Damage Total, he collapses into a deathlike trance from which he will emerge sometime later. He may not be attacked again until he awakens. The Victims in the area with the "dead" Bogeyman may search the area thoroughly and strip him of weapons and fallen comrades, and then must move into an adjacent area (their choice). (Any non-Alert characters in that area become Alert.) All of the characters from the area of the fight must move into the same area. The Bogeyman counter remains behind in that area. When the next Strategic Turn commences, the Bogeyman recovers Damage Points as indicated in Section 10, and can move only to his lair or an area adjacent to the one in which he was "killed." He can choose to stay in the area in which he was "killed," if he wishes.

If the Bogeyman is the only conscious character in an area with an unconscious character — i.e., he's killed or chased off everyone else, and a Victim remains who is unconscious or Fainted — he may pick up that Victim. At the start of the next Strategic Turn, he may return to his lair. During the second Tactical Round of that turn, he is presumed to be sacrificing that Victim on his altar (the Victim counter must be on top of his Altar counter, and he must be adjacent to it), and gaining the Victory Points appropriate to that act; he may then attack characters in the same or adjacent areas in the Bogeyman Attack phase. (However, if Victim counters just happened to be set up *in* his lair that turn, and the Bogeyman was Recognized before the end of the two Tactical Rounds, action in that area freezes until the rest of the Tactical Rounds are over and then picks up as normal under the Bogeyman Attack phase. The Bogeyman can still kill the Victim on his altar, but has to do it the hard way, because his Victim has just awakened.)

If the Bogeyman is left in an area with only unconscious foes, he may simply kill them at leisure. This is common if the Bogeyman is in an area with two or more unconscious foes; he takes one back to his lair but kills the rest here, as he can only carry one.

The Weapon table below is pretty simple. The second column shows what number needs to be rolled in order to hit with that weapon. In other words, if you roll a 1 or 2 when shooting with the bow, you've hit the target. If you roll a 3-6, you've missed. A character may be exceptionally good with a particular weapon, and will get plusses to his roll; for instance, a character with a +1 to his Pistol roll can hit on a roll of 1-5 when shooting with the Pistol, instead of 1-4. The second column indicates how many six-sided dice of damage are rolled when a hit with a weapon takes place.

Weapon	To Hit	Damage
Pistol*	1-4	2d6
Gaffing Hook	1-2	2d6
Pitchfork	1-2	2d6
Shovel	1-3	1d6
Axe	1-3	2d6
Machete	1-2	1d6
Butcher Knife	1-3	1d6
Bow*	1-2	2d6
Torch	1-3	1d6
Drown	1-3	1d6
Chainsaw	1-4	2d6
2x4	1-3	1d6
Driftwood	1-3	1d6
Fists	1-3	2 points
Push**	1-3	None; Victim moves back 1 square
Garrote	1†	1d6
Silver Pick	1-4	2d6

*Bogeyman cannot use this weapon

**Victims cannot use this attack.

†First strike only; thereafter, damage is automatic.

9: Props (Weapons)

There are numerous ways to engage in combat; besides the three non-weapon maneuvers (Fist, Push, Drown), there are 13 different weapons in the game. These weapons are represented by counters. Before the game begins, in Setup, the counters are placed in the appropriate areas of the map, as indicated in Section 6.

At the end of a Tactical Turn, an Alert character still in an area with a recognized weapon can pick up and carry that weapon with him. If a student with a weapon is killed, another Victim may attempt to pick up the weapon as indicated in Section 7 if the Bogeyman is still in the area; if the Bogeyman is "dead" or not in the area, the Victim may pick up the weapon automatically. If the Bogeyman kills a Victim who is carrying a weapon, he may choose to pick up that weapon, dropping his own if he is carrying one, or to leave it. A Recognized (or face-side up) weapon left behind in an area stays face-side up.

The Bogeyman may start out his first Tactical Turn on Turn 1, with either the Silver Pick or the weapon of the area he first occupies. He automatically knows where the weapons are in each area. He will learn early on that it is not a good idea to pick up the weapon from each new area he enters, to keep the students from getting it, because he will have to leave his old weapon exposed and Recognized in the old area — and the Victims would build up an impressive armory. It is, then, a better idea for the Bogeyman to hold onto the weapon he's using for a while.

Students who move to the same area of the map during the Strategic Turn may exchange props among themselves — that way, someone who uses a weapon better can end up with it. During the Tactical Rounds and Combat Rounds, players in adjacent squares may exchange props.

The Bogeyman is expert in all weapons except bow and pistol. The students' expertise is summarized in the table below.

Each character may carry only one weapon.

Weapon	Bus Driver	Whiz Kid	Surfer	Football Player	BMOC	Biker	ROTC	Psych Major	Cheerleader	Valley Girl	Jockette	Preppie	Ingenue	Bogeyman
Pistol	+1 +1	-	-	-	+1 +2	-	P	P	-	+1	-	P		
Gaffing Hook	-	P	-	+1	-	+1 +1	-	P	P	+1	-	-	+1	
Pitchfork	-	-	-	+1	-	+1 +1	-	P	P	+1	-	-	P	
Axe	-	P	-	+1	-	-	+1	P	P	P	+1	P	-	+1
Machete	+1	-	-	+1	P	+1 +1	-	P	P	+1	-	-	+1	
Butcher Knife	-	-	-	-	+1	+1	-	P	P	-	-	-	+1	
Bow	P	-	-	P	P	-	+1	P	P	P	+1	+1	-	P
Torch	-	-	-	-	-	-	+1	-	-	-	-	-	-	+1
Drown	-	P	+1	-	P	-	+1	-	P	P	+1	-	-	+1
Chainsaw	P	P	-	-	P	-	+1	P	P	P	-	P	P	+1
2x4/Shovel	-	-	-	-	-	+1	+1	-	-	-	-	-	-	+1
Driftwood	-	-	-	-	-	-	+1	+1	-	-	-	-	-	+1
Fists	-	P	+1	+1	P	+1	+1	-	-	-	+2	-	-	+1
Push	P	P	P	P	P	P	P	P	P	P	P	P	P	+1
Garrote	P	P	P	P	+1	+1	P	P	P	-	P	P	+1	
Silver Pick	P	P	P	-	P	-	-	P	P	P	-	P	P	+1

+1, +2: Add this to roll needed with weapon (thus a 1-3 to-hit roll becomes a 1-4 at +1 or 1-5 at +2). -: To hit roll is at listed value.
P: This character can carry, but cannot use, this weapon.

10: SPFX (Healing)

Victims regain one Damage Point at the beginning of each Strategic Turn. If a Victim has taken 5 points of damage, at the beginning of the next Strategic Turn erase one of the tally-marks so that he will have taken 4 points of damage now. The healing process never raises the damage points above the original damage point total, nor will it bring a Victim back from the dead.

The Bogeyman recovers damage points in two ways. Each time he kills a Victim, he recovers 5 points. These points are received immediately after he kills the Victim. He also recovers 5 damage points at the beginning of each Strategic Turn. If he had been "killed," he still receives these points, and will be alive and active in that turn. Since the beginning of the Strategic Turn is the Bogeyman's move anyway, he gets to perform any actions he would have been able to as if he hadn't been killed the previous turn.

As with Victims, these two healing processes never raise the Bogeyman's Damage Point total above 30.

11: Wrap and Print (Victory Conditions)

Each player in *Slasher Flick* receives Victory Points during the course of the game for certain actions. Each player keeps track of his own victory points on scratch paper. At the end of the game, after the 13th turn, the players compare Victory Point Totals on the Victory Chart to determine who has won the game.

Bogeyman Victory Points	Points
Victims kill Dog	3
Sacrificing Victim on Altar, with Silver Pick, in lair	20
Killing Victim	10
Sacrificing or killing Victim with Charmed Life	+5 to above victory points
Victim leaves map	5
Victim flees area containing Bogeyman	2

Victim Victory Points	Points
Killing Bogeyman (each time)	15
Victims survive hour (group of 3+)	2
Victims survive hour (group of 2, one male, one female)	5
Victims survive hour (one Victim)	1
Victims survive game	5

"Survive hour" means survive the hour *awake*. Fainted or unconscious characters do not receive victory points for surviving the hour. If an unconscious or Fainted character survives the game, he *does* get the Victory Points for surviving the game.

Example of Victory Point acquisition: One Turn 1, the Bogeyman sets up all his pieces. The Victim player splits his characters into seven groups: Six couples and the bus driver, each group in a different area. One couple sets up on the area in which the Bogeyman lurks, and he kills the two of them (20 points for the Bogeyman player). The others survive the hour, and net 26 points (5 each for five groups of two characters, one male, one female; 1 point for the bus driver all alone). One Turn 2, Bogeyman attacks the two students with the Charmed Lives, and they unexpectedly kill him, with one Victim being killed. Victims get 37 points (15 for killing the Bogeyman, 20 for four couples who survive their hours, 1 for the bus driver surviving his hour, 1 for one of the attacked Victims surviving his hour). The Bogeyman gets 15 points (10 for killing a Victim, an additional 5 because that Victim had a Charmed Life).

Victory Chart:

Bogeyman has 30+ more points than Victim: Total Bogeyman Victory
Bogeyman has 10-29 more than Victim: Marginal Bogeyman Victory

Bogeyman has 0-9 more than Victim: Tie
Victim has 0-9 more than Bogeyman: Tie

Victim has 10-29 more points than Bogeyman: Marginal Victim Victory
Victim has 30+ more points than Bogeyman: Total Victim Victory

12: Scenarist's Notes (Designer's Notes)

A universal observation when watching slasher flicks is how stupid the victims act. On the other hand, if the students drained the bus's fuel tank to make Molotov cocktails and burnt the Bogeyman to a crisp 15 minutes into the film, there wouldn't be much of a storyline. By the same token, if John Bogey salvaged an Ingram machine pistol from his collection, it wouldn't take very long to please Kali.

In designing a simulation, a certain amount of free will must be denied the opponents. The main way to do this is through victory conditions: Some of the rules that seem unrealistic and arbitrary are necessary to keep the game a simulation of the subject.

At the beginning of the game, there usually isn't much trouble killing students. Later, the Bogeyman will find that their alertness and the fact that they spread "thinner" across the map, makes them more difficult to find and kill.

Let's give an example of play, so that you can see how a typical game operates.

Setup: The Bogeyman chooses the Cave as his lair. The Victim player chooses the ROTC and the Ingénue as his Charmed Lives, and marks down his choices on separate slips of paper.

Turn 1 Strategic Turn – Bogeyman Setup: The Bogeyman chooses the Mansion Ruins to set himself up in – it's central, and adjoins the Graveyard, the Bath House, the Beach, the Bus, and the Garden. Unfortunately, it doesn't have any decent weapons (the 2x4 is not much of a weapon), so he carries his Silver Pick. He sets up in one of the back rooms of the Mansion, and does not bring the dog with him yet.

Turn 1 Strategic Turn – Victim Setup: The Victim player sets up the Whiz Kid and the Psych Major in the Bath House, the Football Player and the Cheerleader in the Cottage, the Surfer and the Jockette on the Beach, the BMOC and the Preppie in the Gatehouse, the Biker and the Valley Girl in the Topiary, the ROTC and the Ingénue in the Boathouse, and the Bus Driver in the Bus.

Turn 1 Tactical Rounds: Mostly dummy counters are recognized, with a couple of exceptions: the BMOC finds the garrote, the Cheerleader finds the bow, and the ROTC finds the gaffing hook. These counters are left face up, but not picked up by the Victims, as they are not yet Alert. All the dummy counters recognized are removed from the map for the rest of the game.

Turn 1 Bogeyman Attacks: The Bogeyman did not set up in an area where the Victim player set characters. He has his choice of attacking characters in adjoining areas: either Whiz Kid / Psych Major in the Bath House, Football Player / Cheerleader in the Cottage, Biker / Valley Girl

Psych Major



Whiz Kid

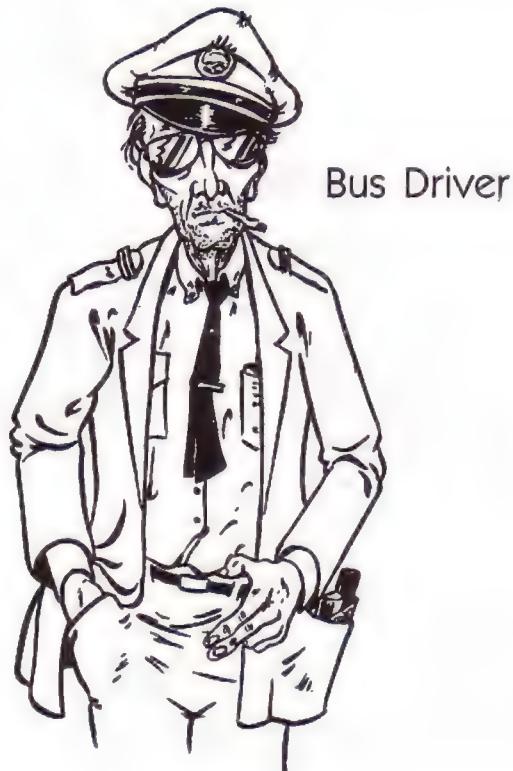
in the Topiary, Surfer / Jockette in the Beach, or the Bus Driver in the Bus. He decides on the Biker and Valley Girl; they're not particularly fast on their feet, and she's a cinch to kill because he receives a +1 to hit whenever striking at her. He moves to one square on the Topiary side of the boundary between the Topiary and Graveyard for a faster approach. He can march in a stately and ponderous way over to where the Biker and Valley Girl are; since they are not Alert, they cannot move away until they recognize him for what he is. He moves adjacent to the Biker and hits him with the pick, doing 7 points of damage; the Biker is stunned for 2 Combat Rounds. The Valley Girl is not adjacent to the Bogeyman and does not recognize him or move. The next round, the Bogeyman moves adjacent to her and hits her, doing 10 points of damage (a high roll – and she's not only Stunned, she's unconscious). The Biker does nothing; he's still Stunned. The next round the Bogeyman moves next to him again, hitting him for 6 more points (the hits automatically, since the Biker is Stunned) and Stuns him for one additional round. On the next round he kills the Biker. Then he picks up the Valley Girl to carry off and sacrifice.

End of the Turn: The Bogeyman player receives 10 points for killing the Biker. (He'll receive more for killing the Valley Girl at the beginning of the next turn.) The Victim player receives 26 points; the Bus Driver survived for 1 point, and the Whiz Kid / Psych Major, Football Player / Cheerleader, Surfer / Jockette, BMOC / Preppie, and ROTC / Ingenue groups each got 5 victory points. At the moment, the Victim player is ahead. The Hour Track is moved forward to 8 o'clock.

Turn 2 Strategic – Bogeyman: The Bogeyman sets up in the cave. He places the Valley Girl counter atop the Altar counter, and the Bogeyman adjacent to it.

Turn 2 Strategic – Victim: The Victim player sets up the Whiz Kid and Psych Major in the Topiary – he doesn't think the Bogeyman will stay there, not when he has a Victim to sacrifice; plus he wants to have the Biker's corpse found, so that the Whiz Kid and Psych Major can start Alerting the other characters. He keeps the Cheerleader and Football Player in the Cottage because it doesn't adjoin one of the areas which can be the Bogeyman's lair; they're safe for the hour. He keeps the Surfer and Jockette on the Beach for the same reason. The ROTC and Ingenue both have Charmed Lives, so he's not too worried about them; however, he keeps them on the outside of the Boathouse so they don't get trapped by restricting terrain. He moves the BMOC and Preppie to the Bus, and the Bus Driver to the Gatehouse; the Bus doesn't adjoin one of the lair choices, so the BMOC and Preppie are safe for the hour, and the Bus Driver is more expendable than they, because he's alone.

Turn 2 Tactical Rounds: The Bogeyman sacrifices the Valley Girl. The other characters finish investigating their areas; the Pistol, Machete, and Driftwood are all found.



Turn 2 Bogeyman Attacks: The Bogeyman trots over to the Gatehouse and kills the Bus Driver. He was not in an area adjacent to any other victim.

End of the Turn: Bogeyman gets 30 Victory Points (20 for sacrificing the Valley Girl and 10 for killing the Bus Driver). Victim player gets 25 (5 each for the remaining groups). The Victim player is still ahead with 52, but the Bogeyman player is catching up with 40. The Turn counter is moved to 9.

Turn 3 Strategic – Bogeyman: Bogeyman chooses the Bus. He's noticed that for the last two turns, the Victim player has set up characters in the Bus and several adjacent areas: the Gatehouse, the Boat-house, and the Topiary. He feels pretty confident of finding victims this turn.

Turn 3 Strategic – Victim: Victim player moves the BMOC / Preppie to the Mansion Ruins, the Cheerleader / Football Player to the Topiary, the Surfer / Jockette to the Bath House, and the ROTC / Ingenue to the Gatehouse, just to confuse the Bogeyman player. The Whiz Kid moves to the Gatehouse, alerting the ROTC and the Ingenue; the Psych Major moves to the Bath House, alerting the Surfer and Jockette. Most of the really capable Victims are Alert now.

Turn 3 Tactical Rounds: The ROTC picks up the garrote. The Butcher Knife is found and the Jockette picks it up.

Turn 3 Bogeyman Attacks: He has his choice: the Alert Whiz Kid, ROTC, and Ingenue, the unAlert BMOC and Preppie, or the unAlert (but formidable) Football Player and Cheerleader. He takes the second choice and kills them both, taking some damage from the BMOC's chainsaw in the course of things. However, he automatically receives back 10 damage points from the murders and is healthy again.

End of the Turn: Victim receives 5 points from the Football Player / Cheerleader, and 2 points each from the Whiz Kid / ROTC / Ingenue and Psych Major / Jockette / Surfer, or 9 points. The Bogeyman receives 20, 10 each for the BMOC and Preppie. The totals: Bogeyman 60, Victims 60. The Bogeyman has caught up. The game-turn counter is moved up to 10.

And so on. By the end of the next turn, all the victims on the board will be Alert, and many will be armed. As the game progresses, the Bogeyman will have a harder time finding victims (there are fewer, and it will be less easy to choose an area where Victims are likely to be), and those he finds will be Alert and armed. However, with fewer victims around, the Victim player gets fewer victory points. So far, it's a toss-up.

Slasher Flick can be played as a board role-playing game. One player takes the role of the Bogeyman; other players can take the roles of only a few of the Victims. This can lead to some animated conversation between the Victim players, sounding suspiciously like the real thing.

It is also possible to play *Slasher Flick* as a miniatures game. The tactical map is replaced with model terrain and movement controlled with tape measures. The map scale can be used with 15mm figures. Of course, there are no commercially-manufactured college student figures available, but imaginative painters can convert soldiers and civilians into appropriate pieces. Zombies make good Bogeymen.

New locations and characters can be created after the original *Slasher Flick* provisions are too familiar. Any of a variety of new weapons can be used, as long as they are not too damaging. Remember, the Bogeyman never really dies. Just as a successful movie demands a sequel, an entertaining game can be played again in an entirely new setting.

13: End Credits (Design Credits)

Game Design:	Donald Saxman
Development:	Aaron Allston
Playtest:	Chris Frink Richard Steinberg
Art:	Paul McCall
Map Art:	J. David George

The Cast

The Bogeyman:	Chris Frink
The ROTC:	David Grenfell
The Ingenue:	Kathryn Cassles
The Whiz Kid:	Allen Varney
The Football Player:	Mike Stackpole
The Preppie:	Pat Mueller
The Valley Girl:	Jessica Ott

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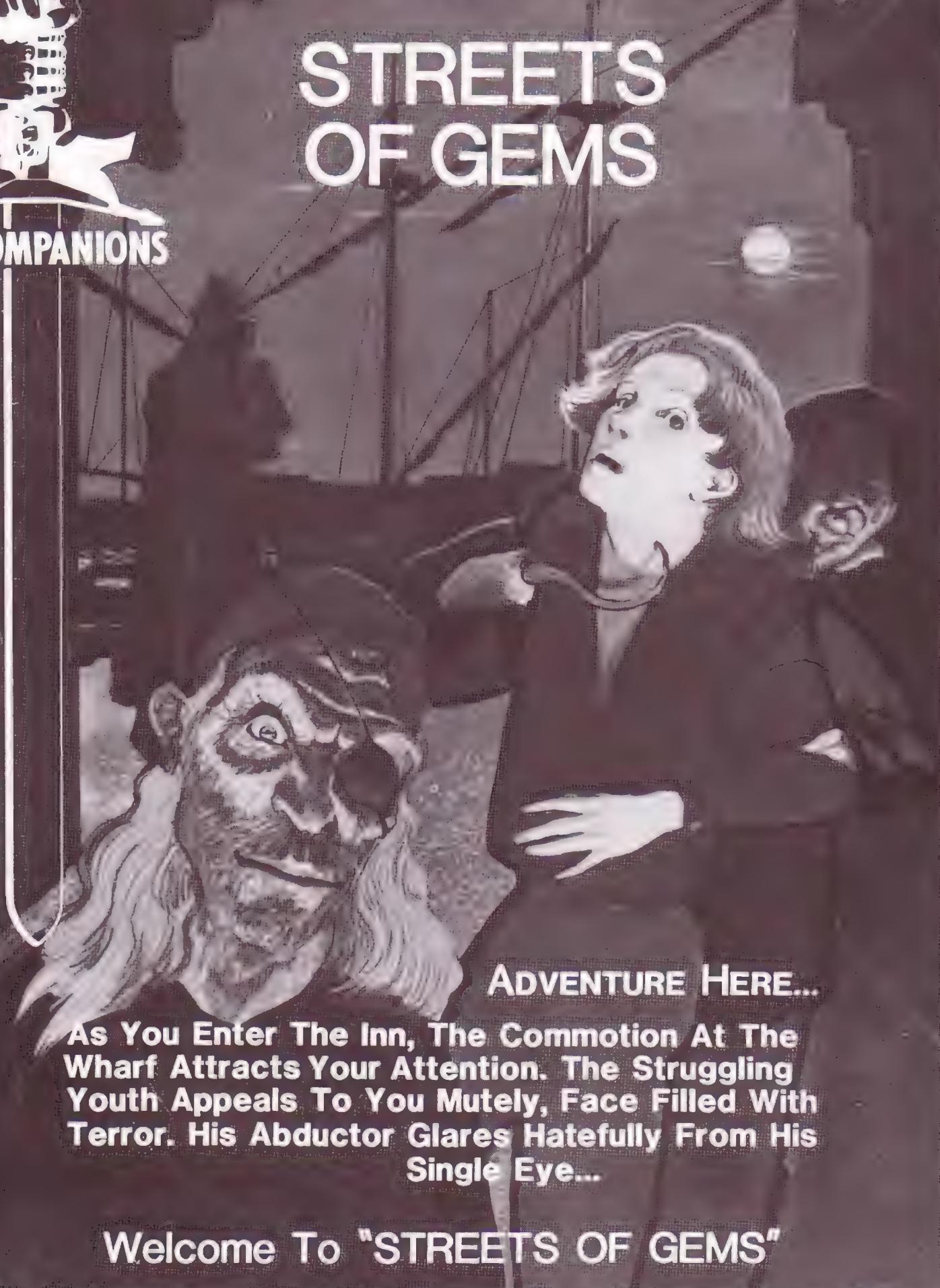
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Table Contest Results

The contest from *Space Gamer* 61, "Write a table for generating something useless," brought a spirited response. There are evidently a lot of readers out there with something useless to say. There were so many entries of worth, in fact, that we're not limiting ourselves to publishing just the top winners this time around. In this and future issues of *Fantasy Gamer*, we'll be providing you with lots of comparatively worthless but amusing tables for role-playing games. (Most of the tables sent in were fantasy-oriented, which is why the results are appearing in FG.)

Our big winner this time around is Jay Rudin, perennial contest-winner and swash-buckling personality, who sent in no less than 13 different tables, the last of which was composed of some 21 sub-tables . . . Representative tables include:

Pizza Generation Tables

Cooking (roll 2d6)

- 2: Uncooked
- 3: Piping hot (straight out of the oven)
- 4: Quite warm (5-10 minutes out)
- 5: Lukewarm (30 minutes to 1 hour)
- 6: Slightly cool (1-3 hours)
- 7: Cold (3-5 hours)
- 8: Stale (1 day)
- 9: Feed it to the dog (2-3 days)
- 10: Dog refuses (3-7 days)
- 11: Feed it to the Orcs (1-4 weeks)
- 12: Use it as a shield (more than 4 weeks)

Ingredients (roll percentile dice)

- 01-09: no ingredients (cheese only)
- 10-17: 1 from column A (meats)
- 18-25: 1 from column B (vegetables)
- 26-32: 1 from column A, 1 from column B
- 33-39: 2 from column A
- 40-46: 2 from column B
- 47-52: 2 from column A, 1 from column B
- 53-58: 1 from column A, 2 from column B
- 59-63: 2 from column A, 2 from column B
- 64-69: 3 from column A
- 70-75: 3 from column B
- 76-80: 3 from column A, 1 from column B
- 81-85: 1 from column A, 3 from column B
- 86-89: 3 from column A, 2 from column B
- 90-93: 2 from column A, 3 from column B
- 94-96: 3 from column A, 3 from column B
- 97-98: Supreme (all ingredients from A and B)
- 99: Supreme, hold the anchovies
- 00: Supreme plus one from column C

Column A (1d6)

- (Meat)
- 1 bacon
 - 2 ground beef
 - 3 pepperoni
 - 4 ham
 - 5 sausage
 - 6 anchovy

Column B (1d6)

- (Vegetable)
- 1 onion
 - 2 green olive
 - 3 black olive
 - 4 jalapeno
 - 5 green pepper
 - 6 mushroom

Column C (1d6)

- (Utterly Ridiculous)
- 1 peanut butter
 - 2 chocolate ice cream
 - 3 maple syrup
 - 4 toothpaste
 - 5 granola
 - 6 asstd. nuts & bolts

Crust (percentile dice)

- 01-65: Thin / crispy
- 66-00: Thick / gooey

Outré Magic Items

Not all magic research pans out. There will be a few magic items that do not work at all, have a function that is of no use to an adventurer, or perhaps cannot be activated.

(1d12)

- 1: Rod of Rulership with 100 charges, will only work when submerged in the blood of Cthulhu
- 2: Pyramid of chicken legs, with an egg in the exact center (no known function)
- 3: Liquid-filled crystal sphere, always warm to the touch
- 4: Silver arrow on a string, will always point to the person holding the string
- 5: Gold ring that turns itself invisible when placed on a finger
- 6: Sword with a piece of wood in the handle and a cross etched on its blade (no magic of any kind)
- 7: Mace of Sharpness
- 8: Coin with the words "Yes" and "No" on its two sides. When flipped and asked a question, it always lands on edge
- 9: Scabbard of sword resistance: no sword can be sheathed in it
- 10: Lance of Quixote: +10 against Windmills, -2 against any other target if a windmill is within 400 yards
- 11: Staff of ever-changing: a stout oaken staff that turns to raw silk when used as a weapon
- 12: Ring of invulnerability: the ring can never be damaged

Jay, for his latest first-place win, receives a \$50 prize certificate and our thanks for a job strangely done.

In second place is Michael E. Iacca of Bloomfield, NJ, with a chart for any contemporary RPG. The referee rolls percentile dice whenever he decides that a character has misdialed a phone number, and the dialer gets the following response:

Answerer's Response (percentile dice)

- 01 "Shhh! Don't talk, just listen! Meet me at the corner of Broad and Main and bring the girl." (click)
- 02 "Martin's Mutilated Meat Market. Marvin Martin here."
- 03 "Don't ever call me again!" (click)
- 04 "Congratulations! You've just won an all-expense-paid trip to the Arctic!"
- 05 "So! You've found me! Well, you won't stop me! Tomorrow I unleash Microbe X!" (click)
- 06 "You continue to call? Good! Now I can place the Curse of the Rats on you!" (click)
- 07 "Joe's Morgue. You stiff 'em, we store 'em."
- 08 "Secret headquarters of Clowns for Crime. Bozo speaking."
- 09 "You realize, of course, that while you are wasting your time calling people on the phone, millions are starving."
- 10 "Admit it! You have no idea who I am!"
- 11 "Calling for help won't do any good! We have taken over your town today, and tomorrow we'll take over your world!"
- 12 "If you don't have a good reason for

calling me, I swear I will kill myself!"

"Hi! Wanna have sex?"

"International Transmutal Conglomeration of Associates. May I help you?"

"By calling this number you have triggered a relay that will blow up your phone."

13 "It's -37! Okay? -37! Sheesh! Some people!" (click)

14 "Adolf Hitler speaking."

15 "Renfield! I told you never to call me during the daytime! You know how the sunlight burns!"

16 "Sorry! Can't talk right now! This building is about to blow up!"

20 "Help! We're being robbed! I — aarrghh . . ." (click)

21-22 "This is the year 2054. May we be of assistance?"

23-24 "This is Madame Olga. I see all and know all. To whom am I speaking?"

25-26 "Dick is out. Jane is out. Spot is out. This is their answering machine. I am in. The beep is in. At the sound of the beep leave your name. At the sound of the beep leave your message. Beep!"

27-28 "This is John Potz, worm cultivator."

29-30 "You?! Well, your mother! That's right! Your mother!!!"

31-32 "Harvey Hathaway, hit man. I hit who you hate. Prices range from \$10,000 to \$50,000."

33-34 "This is Fred Farnum speaking to you from the grave."

35-36 "Dis is Louis. Whose is youse?"

37-38 "Hello, you're on the air. May I assist you?"

39-40 "Hi. If you can tell me how to spell *cloaca* you will win \$2,000!"

41-43 "Austin Police Department."

44-46 "A B C D E F G H I J K L M N O P Q R S T U V W X Y Z!" (click)

47-49 "Hi! Are you calling to buy the parent dissolver or the organic lycanthrope pills?"

50-52 "This is Alexander Trumble, and this is the Twilight Zone."

53-55 "This is Captain Blood, supervillain for hire."

56-58 "It's no use! Your call won't get through! We now control the telephone company!"

59-61 "If you take off your skin it will get very cold outside."

62-65 "Death here. Hold on, I'll be right with you!"

66-69 "Hello. This is Walter Masters. I am undoubtedly one of the most interesting people you are going to run across in your meager life. Why are you calling me?"

70-73 "Run! Run! The little blue men are coming! Run! Aarrghh!"

74-77 "Hang up! Right now! Just hang up!"

78-81 "Eggs taste terrible when they're not salted properly."

82-86 "Hello?"

87-91 "You pervert! Call me again and I'll rip out your small intestines and tie it around your scrawny little neck, you geek!"

92-99 "The number you have reached has been changed to an unpublished number."

00 (Busy signal)

Even if you don't use this list for a game, you might want to try answering your own phone with these responses just to see the reactions you get.

The responses on this chart should only be used once, and this chart should only be used once per adventure, since it can start an adventure.

Here There Be Tygers

by Aaron Allston

Welcome to *Fantasy Gamer #1*. As all but the first-time readers among you know, FG is the sister magazine to *Space Gamer*, the magazine of science fiction gaming. Formerly, *Space Gamer* contained a broad mix of fantasy and science fiction articles and reviews; under the new organization, it contains only science fiction, and *Fantasy Gamer* has premiered to handle the fantasy.

Issue 1 includes numerous reviews, a tongue-in-cheek game of cinema slashers in the Tobe Hooper / John Carpenter / etc. tradition, FRP gaming articles, a piece on upcoming Origins releases, and the usual *Space Gamer*-type mix of capsule reviews, columns, and news. Features for next issue and upcoming issues are listed in the Coming Attractions box to the right.

We hope you enjoy this more focussed approach to the magazines. I think it will provide for more consistent and more consistently interesting issues. Let us know what you think.

Dallcon '83

The SJ Games crew just returned from Dallcon '83, a Dallas, TX gaming con. Dallcon was put on by the D/FW Gamesters, the organizers of the 1984 Origins convention. The con seemed to be reasonably successful; the dealer's room was brisk, gamers in attendance seemed pleased overall, and the belly-dancers were a nice touch. On the down side, tournaments were underpromoted and often underattended, a nice array of scheduled movies was cancelled when the projection equipment failed to show, and there were the standard organization and communications breakdowns associated with any con.

Memorable happenings: Convention organizer R. Gordon Griffith, taking a break from con functions, running a *Champions* seminar for a dozen players (including Steve Perrin of Chaoium, Hero's Stacy Laurence, and myself) until 3 a.m. Saturday night; a session of *Clay-a-rama*, a game in which figures were sculpted from Play-Doh and assigned special abilities based on their features, run by Dave Cook of *Crimefighters*

fame; very successful playtest runs of *Mini Car Wars*, an introductory *Car Wars* game, and the helicopter rules for *Car Wars* from the upcoming *Autoduel Champions* release; Stacy Laurence doing a Rio Grande Valley Girl; an exciting eight-player *Illuminati* final; in short, all the normal silliness associated with several hundred people getting together for fun.

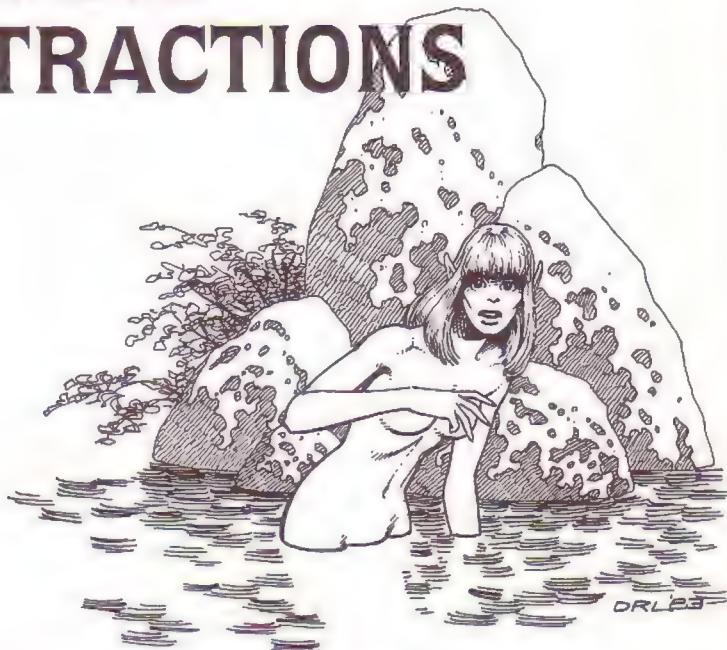
With a little more organization, the D/FW Gamesters should put together a

pretty good Origins in 1984 at Denton, TX. It should be interesting.

The March on Detroit

In a couple of weeks (as you're reading this), the focus of the gaming world will be on Detroit, MI and Origins '83. This Origins, put on by the very capable Metro Detroit Gamers, will be a worthwhile event. If you can make it, we'll be glad to see you there.

COMING ATTRACTIONS



Fantasy Gamer

In Issue 2 (Oct./Nov. 1983):

Victorian London: William A. Barton looks at the era of Queen Victoria, Sherlock Holmes, Dracula, and Jack the Ripper; and Articles on DragonQuest Damage Spells, Making Monsters Make Sense, and Power Politics.

In upcoming months:

Greg Costikyan's role-playing game of The Cartoons.

Autoduel Quarterly

In Issue 2 (Summer 2033):

Night Strike: Daring raid to rescue hostages in a cycle gang encampment; and An advanced collision system.

In upcoming months:

Designer's Notes for Autoduel Champions.

Space Gamer

In Issue 65 (Sept./Oct. 1983):

Jules Verne Adventures: A guide to role-playing Jules Verne-type adventures; Featured Review and Designer's Notes of *FTL:2448* and *Fringeworthy*; and Superheroes in *The Fantasy Trip*.

In upcoming months:

Featured Review of *Interstellar Wars*.

Fire & Movement

In Issue 36 (Aug./Sept. 1983):

Features of *Bomber*, Yaquinto's strategic/operational-level WWII game, and *Napoleon's Last Triumph* from Simulations Canada.

In upcoming months:

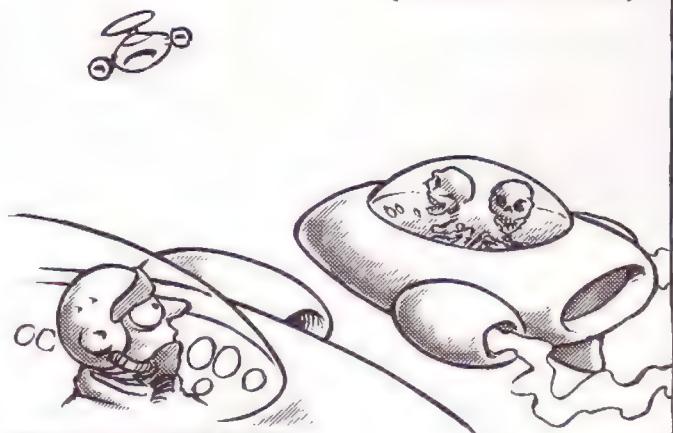
Features on Victory Games' *Civil War* and People's War Games' *Black Sea * Black Death*.

ONE-SHOT MEDICINE...

Muse Software's CAVERNS OF FREITAG features a monster known as the Healer. To use the Healer's powers, you must chase him down and stand atop him. He will attack you while this is going on, as the act of healing the character kills the Healer.... (Chris Smith)



(...W.G. Armintrout)



BAD MANAGEMENT...

In Schubel & Son's STAR VENTURE, starships will gladly blast off for any destination, regardless of whether they have enough food and fuel to survive the voyage...

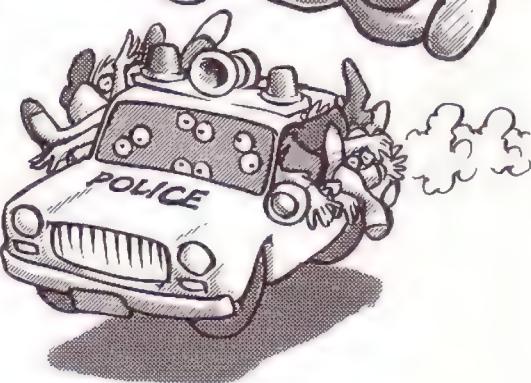
JUST ANOTHER OMNIVORE...

According to Chaosium's TROLLPAK, trolls eat practically anything, including dwarves, elves, humans, trees, rocks and beer....



BEN SARGENT...

MURPHY'S RULES!



LUXURY CARS...

In SPI's CREATURE THAT ATE SHEBOYGAN, a police unit can easily carry a patrolman and eight civilians.... (Steve LaPrade)

Where We're Going

by Steve Jackson



I had intended to write this column only for *Space Gamer* after the magazines split, and confine my *Fantasy Gamer* participation to articles. Well, that resolution didn't last long. But I've got a pretty good excuse. The subject I want to write about is one of particular interest to fantasy fans — and not much interest to sf specialists. I'm talking about *The Fantasy Trip*.

For the past month — ever since Metagaming's demise became common knowledge — I've been getting letters and even phone calls about *TFT*. A typical sample:

Dear Mr. Jackson:

... I'd like to encourage you to bring your loyal magazine readers more material on *TFT*, since you are the true designer ... This leads me to a plea for help. Now that Metagaming is no more, and now that *TFT* is up for grabs, it would do both you and many *TFTers* good, ... if you could buy *your TFT* back. I'm sure that you and your little elves could give *Melee* and *Wizard* the attention they need. We all know *TFT* is (or was) the best FRPG on the market. As Princess Leia said, "You're our only hope!"

PS: Any details on your possible RPG? I'm looking forward to seeing more from your company...

—Glenn M. Doren

Okay. First: Thank you, Glenn, and pardon me for singling you out — yours was just the most typical letter to come in on the day that I decided I *had* to write a column about this.

Second: We would definitely like to see more *TFT* material for *Fantasy Gamer*. I'm contractually bound not to run any "errata" type articles (which is all right with me; I covered all the errata that I know about in *Space Gamer* No. 29). Any other article — scenarios, variants, what-have-you — would be of interest. Scenarios should be *short*, though, since the featured scenario in each *Fantasy Gamer* is supposed to be "generic" — that is, adaptable, with a little spadework by the GM, to *any* system. But by all means, send in *TFT* material!

Third: Although many people have urged me to buy back *TFT* (or even "take"

it back!) . . . it's not that easy. I *can't* just "take it back." Though the copyright was originally in my name, it was sold to Metagaming. Metagaming now owns all rights to the trademarks *TFT* and *The Fantasy Trip*, and the copyrights to the existing rules system. Just because the company is defunct, that doesn't mean the system is "up for grabs." The *TFT* titles are for sale by the former owner of Metagaming. The asking price is well into six figures.

I don't have that kind of money — and I doubt that any other publisher does, either — not for a system which, good though it may be, is one among many. Because I agree that it would be a shame for the system to die (and because I'd personally like to bring it back), I've written Metagaming with an alternative proposal involving a reasonable royalty. By the time you read this, I'll either have finalized an agreement, or given up trying. Next issue I should be able to tell you what happened.

If the basic *TFT* books aren't republished fairly soon (by SJ Games, or someone else) the system will be, for all practical purposes, dead. Gamelords still holds a license, and may release new material. Magazines will still run articles and, of course, there is the possibility of someone doing *unofficial* designed-for-*TFT* supplements, similar to the *D&D* material Mayfair is producing. But if the system stays out of print very long, its fans will move on to other and newer games. So it goes.

Fourth and last: I have not given up on the idea of a new RPG. But it takes a *long* time to finish one — and I have a lot of demands on my energies right now — and, as I mentioned, the market has enough RPGs already. If no deal can be made on *TFT*, I'll keep working . . . but, when it's finished, the new game may very well go on the shelf. It will be a *minimum* of eight months before a new system could appear.

My thanks go to everyone who's been

asking me these questions. I wish I had answers that you (and I) liked better.

Austin in '85!

While I've got your attention, let me strike a happier note. The Austin sf/fantasy community is bidding for the 1985 North American Science Fiction Convention (NASFIC for short). The NASFIC is held in the U.S. on any year when the World SF Convention is held elsewhere. Australia will certainly win the 1985 Worldcon bid. That means that Austin (which, coincidentally, is where SJ Games is headquartered) is eligible to host a *big* convention. And we'd like to.

Why should this concern you? Simple. Texas has three strong gaming companies. SJ Games, Task Force, and Yaquinto are all well-known (in fact, practically notorious) as soft touches for tournament sponsorship. All three companies believe in supporting conventions. If Austin wins the bid, there is no question but that the convention will have a *heavy* and well-organized game track — and a good sampling of game-related programming. How would you like to see Larry Niven, Dave Arneson, and a good computer tech on the same panel, talking about building a *real* Dream Park? It could happen . . .

If that sounds good — here's the pitch. For \$2.00, you can become a pre-supporting member of the "Austin in '85" bid. That gets you a subscription to the committee newsletter (which is a pretty good fanzine in its own right). And, if you're attending this year's Worldcon, or if you're a supporting member of the Worldcon, you can actually *vote* for Austin. The address for voting information, and to send your two bucks to, is:

F.A.C.T.

PO Box 9612

Austin, TX 78766

Support Austin — and we'll all have a good time in 1985.

Capsule Reviews



Fantasy Gamer reviews fantasy board-games, role-playing games, computer games, play-by-mail games, and game supplements. We will review any fantasy game if the publisher sends us a copy. We do not guarantee reviews of historical games.

The staff will make reasonable efforts to check reviews for factual accuracy, but opinions expressed by reviewers are not necessarily those of the magazine.

Games for which *Fantasy Gamer* has assigned or received reviews include *Agent of Death*, *Ascent to Hell*, *Battlemats*, *Cards of Power*, *Dark Crystal* miniatures, *Death to Setanta*, *Endless Quests*, *Feudal Lords*, *The Glastonbury Labyrinth*, *Goblin*, *The Great Owl*, *Kaves of Karkhan*, *Kingdom of the Sidhe*, *Lords of the Dark Horse*, *Newgrange Reactivated*, *Sanctuary*, *Silverdawn*, *The Sunken Lands*, *Swordbearer*, *Terra II*, *Through Dungeons Deep*, *Tome of Mighty Magic*, *War Eagle*, and *Zork III*.

Games and game items for which *Fantasy Gamer* is seeking reviews include *Alluring Alcoves*, *Ardor*, *Aztec*, *Baventown*, *Book of Treasure Maps III*, *Chilling Chambers*, *Complete Dungeon of the Bear*, *Corsairs of Tallibar*, *Curse of Zanathon*, *Demon Pit of Caeldo*, *Demons of Dundurn*, *The DM's Book of Nasty Tricks*, *Druids of Doom*, *Dungeon Maps*, *The Egyptian Trilogy*, *Forest-Lords of Dihad*, *Gamemaster*, *Ghoulash*, *Haven: Secrets of the Labyrinth*, *Heroes and Villains*, *KABAL*, *KABAL Dungeon Floor Modules*, *Kamakura*, *Mines of Keridav*, *Monster Squash*, *Necromancer*, *Pavis*, *Pirates of Hagrost*, *Questers*, *Question of Gravity*, *RPGA membership*, *RuneQuest Companion*, *Runes*, *Search for the Lost City*, *Shield Maidens of Sea Rune*, *Society of Sorcery*, *The Tarot Quest*, *Thieves' Guild 1*, *Thieves' Guild 8*, *Warrior*, *Weapons & Castles*, *Witches Court Marshes*, *Wizard's World*, *Wondrous Weapons*, *The World of Silverdawn*, *Ysgarth Player & GM Record Sheets*, *Ysgarth Supplement One: Drink the Wine of the Moon*, and *Ysgarth Supplement Two: Creatures Fair & Fell*.

one. One of the NPCs in the module (or, actually, one of his spells) is needed to complete the adventure. This forces the dungeon master to maneuver the play of the game to some extent. Personally, I prefer to run an adventure solvable by the skills of the characters and not requiring an NPC.

Overall, this is the best adventure I have played or run for low-level characters. It should provide several enjoyable hours for creative gamers and for the dungeon master.

—Thomas M. Brooks

BEYOND THE CRYSTAL CAVE / UKI (TSR); \$5.50. Designed by Dave J. Brown, Tom Kirby, and Graeme Morris. One 8½" x 11" 32-page rulebook, 11" x 17" map and folder. For five to ten characters of levels three through seven. Playing time indefinite. Published 1983.

Two lovers have fled into the Crystal Cave, away from their feuding families. After two years of trying, no one has succeeded in returning the pair to their families, and it is believed that they are lost in the enchanted garden beyond the cave. The party must enter this cavern, find the entrance to the garden, find the lovers, and get back out.

The cover of the module has a map of the garden beyond the Crystal Cave printed on it. As such, it can be spread out on a table while the dungeon master refers to the accompanying rulebook. The rulebook is well written and contains few, if any, typographical errors. The artwork in the book is black and white, but high-quality, giving the dungeon master a chance to show his players what they are "seeing." The overall quality is far superior to those modules printed on newspaper.

This module seems to have been a tournament adventure, although nowhere does it say so. The options within the module are limited. There is only one entrance and exit. (A party which cannot find the entrance will have a very short adventure.) However, it is designed around thinking rather than combat ability. It is accurately said in the module that a party of careful first-level characters who plan to "hack and grab" would get killed. This dungeon does provide an interesting and entertaining adventure for those who can think before they swing.

Overall, the module is a breath of fresh air to those trapped in hack-and-grab dungeons. In addition, there is a wealth of ideas for the dungeon master who wants to design more than the normal dungeon. I recommend it to any experienced players.

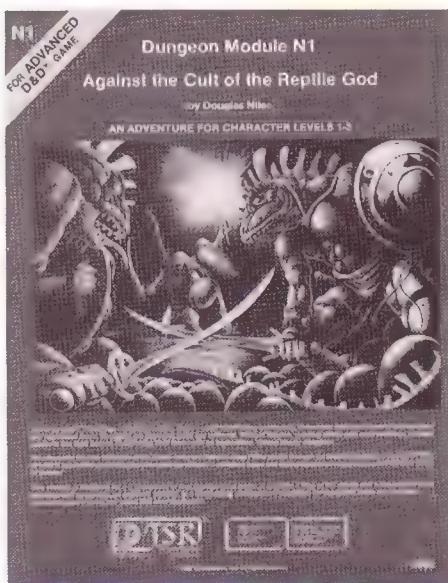
—Thomas M. Brooks

BLIZZARD PASS (TSR); \$8.00. Designed by David Cook. 32-page module, two pages of maps, one invisible ink developer pen. Adventure for *Basic D&D* for thieves of levels one to three. For solo or group play. Published 1983.

A new brainchild to emerge from TSR this past January was a solo dungeon for first- to third-level thieves that utilizes the gimmick of invisible ink. The module is divided into two parts, one for actual solo play and one which is simply a list of encounters, room descriptions, a complete map, and two new monsters for group play. The object is very basic: your character, fleeing for his life, winds up inside a mountain and must try to escape.

The solo adventure is well thought out and enjoyable, more so than most solos. There are some nice maps, and the room and encounter descriptions add quite a bit of set dressing. The variety of possible situations makes this module one of the better solo dungeons I know of . . .

. . . With one exception: the invisible-ink



The module is actually very well written, so if you don't mind putting up with the frustrating developer, it is worth the price. Otherwise, it would be a good idea to simply leave it be until TSR wakes up and starts using wide-tip developers.

-Kelly Grimes



gimmick. Certain entries are printed with an ink that cannot be read unless it is developed with chemical supplied in a felt-tip pen. While invisible entries do prevent a certain amount of (voluntary or involuntary) cheating, the tip on the developer stick is way too small – and, unlike the children's learning books which use invisible ink entries of a few words at the most, *Blizzard Pass* has entries with several lines of invisible type. Thus, the tip of the developer soon begins to dry out. The player also starts to wish that the adventure could simply be played without all the interruptions. Fortunately (as far as repeat play is concerned) once treated, the ink stays developed.

DAREDEVIL ADVENTURES VOL. 2, NO. 1 (FGU); \$5.00. Designed by Stefan Jones, Bob Charrette, and J. Andrew Keith. One 8½" x 11" 24-page book. For several players; playing time indefinite. Published 1983.

For those longing for more two-fisted '30s pulp adventures, FGU presents its second edition of *Daredevil Adventures* (the first was included with the FGU 1930s RPG, *Daredevils*). *Daredevil Adventures Vol. 2, No. 1* contains several short to medium length scenarios: "The Powers of Dr. Remoux" by Stefan Jones, "Bring it Back Alive" by *Daredevils* co-designer Bob Charrette, and "Deadly Coins" by veteran *Traveller* adventure writer J. Andrew Keith. "Powers," a basic mad-scientist scenario, is the weakest of the three, being only four pages long. "Bring it Back" is a safari quest in the Southwest Pacific for a missing-link creature, and has touches of both of the '30s adventure series of the past TV season, "Tales of the Gold Monkey" and "Bring 'Em Back Alive." "Deadly Coins" is probably the most interesting of the three. In it, the daredevils get involved with some missing Tsarist coins that lead to the history of the Russo-Japanese War, the lost continent of Mu, and an insidious Oriental mastermind (shades of you-know-Fu!). Like the serials of that era, it is the first in a related series.

All of the scenarios, even "Powers," are well

crafted and steeped with the feel of the '30s. The various maps, building floor plans (showing the exact locations of the bodies), and illustrations, especially those of William Keith for "Deadly Coins," are excellent visual aids. And the Junders G24 seaplane, the Bluebird, detailed in "Bring It Back," is a handy addition to a campaign.

I found few problems in *Daredevil Adventures* more serious than some minor typos. The grouping of certain information in boxed sections throughout the scenarios was annoying, as reading them interrupts the flow of the adventure. I'd rather have seen the information integrated into the main flow of the adventure.

Overall, I recommend *Daredevil Adventures Vol. 2, No. 1*, not only for those who play *Daredevils*, but for anyone who wishes an example of the type of scenario that will make for interesting and exciting play in any '30s-era game. In fact, I'm finding it difficult to wait to learn what will happen in the sequel to "Deadly Coins." Is this how it was with the old serials?

-William A. Barton

TREASURE OF UNICORN GOLD (Metagaming); \$3.95. Designed by Howard Thompson. Microquest 6 for *The Fantasy Trip*. 8" x 14" color map, one 4" x 7" sheet of counters, on 41 page rulebook, one die. Boxed. One to six players; playing time 2½ to 4 hours. Published 1981.

TREASURE OF UNICORN GOLD is Metagaming's sequel to its earlier microquest, *Treasure of the Silver Dragon*. As with its predecessor, UNICORN GOLD is both a game and a real life treasure hunt with the clues hidden in the quest. Somewhere in the U.S., a golden unicorn is hidden, and the person who

WRITING REVIEWS FOR FANTASY GAMER

Capsule Reviews

Most of the reviews we print will be "capsule" reviews – 400 words or less. We pay \$5 for each capsule review accepted. We want to run a review for every new fantasy game or supplement.

Each capsule review should be five paragraphs long and contain:

(1) Basic information. Present these facts, in this order: NAME OF GAME (Publisher); price. Designer. (If applicable: "Supplement to ____," "Companion to ____," or similar note.) Format: list of components, with sizes of maps and rulebooks, number of counters, etc. Number of players; playing time. Publication date.

(2) General description of the game: background, the sides, course of play, special features, etc.

(3) Strong points. Discuss what is good about the game; in every game, there is something worthwhile. "Fun" is a useless adjective. Be specific.

(4) Weak points. Every game has its problems, too. If the only faults you can find are minor ones, say so. If the game is fatally flawed, come right out and SAY SO. If you can phrase your criticisms as suggestions for improvement, do so.

(5) Summation. Your overall opinion of the game. Who should and should not buy it, and why. Is the game worth its price?

All reviews must be signed; the reviewer's name will be printed. No game may be reviewed by its designer, by a playtester, or by an employee of the publisher. (Designer's articles are welcome, but must be billed as such!) Final note: If you can write a complete review in less than the full 400 words, by all means do so.

This review format is designed to encourage fairness and to give the reader enough information to let him decide whether he wants to buy that game. Keep that in mind when you write. This is a short review, not a complete analysis. For those who want to write longer reviews, each issue will have one or two –

Featured Reviews

These will be game reviews 1,000 to 2,000 words long. They should contain all the above information, plus whatever else the reviewer wants to say. They may be written in any format. A featured review may cover either a new game or one that has been on the market for some time. If we have not already printed a capsule review, write one and submit it at the same time.

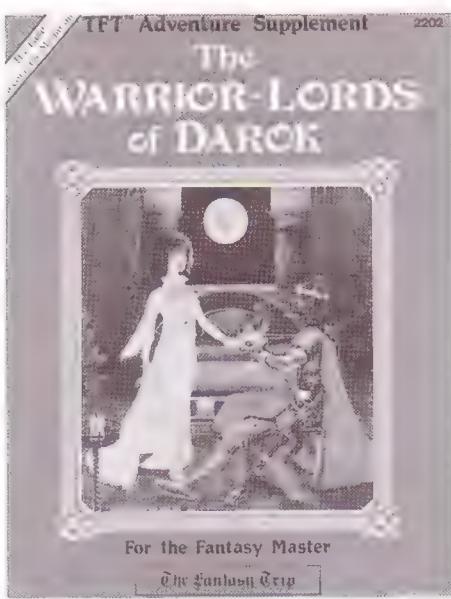
finds it will win \$10,000 plus the actual unicorn miniature from Metagaming. UNICORN GOLD shares the same background world as its predecessor, along with the attendant creatures and local inhabitants. The sheet of counters includes all the unusual beasts that are native to this fantasy world, and can also be used with *Silver Dragon*.

UG is designed for parties of one to six beginning characters. The bulk of the adventure consists of travelling to numbered sites on the map in hopes of gaining clues to the whereabouts of the imprisoned dragon Etherion. As the players travel about, they run the risk of random encounters with wild beasts or wandering groups of human warriors, traders, slavers, and Toltec wizards. A new feature is that the number of potential foes will equal or exceed the number of characters in the player's party. This helps to add a little excitement to melee situations in what is usually a dull adventure.

The biggest problem with UG is that there are no real dangerous moments in the entire quest. Most of the human foes are also beginning level characters with an average attribute point of 32. There are fewer numbered encounters in this quest, and far less treasure to be had. The map is easily crossed, with parties able to average three hexes per day of travel. If the parties use canoe travel, they can cover even more ground per day with no chance of a random encounter. As the sequel to *Treasure of the Silver Dragon*, it is a pretty tame follow-up quest. The only saving grace that UNICORN GOLD offers is a good way for new characters to gain the necessary experience points for a quest like *Death Test* or *Orb Quest*.

Overall, I have to give TREASURE OF UNICORN GOLD a B- rating. It is not a bad adventure, it just does not present any real challenge for those who attempt it.

- Edwin J. Rotondaro



THE WARRIOR-LORDS OF DAROK (Metagaming); \$6. Designed by Richard Meyer and Kerry Lloyd. Campaign module for *The Fantasy Trip*. 32-page, 8½" x 11" book. Published 1982.

On the TFT world of Cidri lies an area known as the Land Beyond the Mountains. It contains four provinces or counties, which were to have been dealt with in various modules. All

were being developed by Gamelords Ltd., but some, like this one, were to be published by Metagaming. This was the only Metagaming Land Beyond the Mountains release before that company's demise. Inside the front cover is a general map of the Land. The back cover is a two-panel gatefold with a smaller-scale four-color detailed map of Darok. The book is a mixture of background, NPCs, scenarios, and encounters presented in an easily-assimilated style.

Darok is a warrior-dominated, rather primitive society, with most magic controlled by the priests of the cult of Akhora (whether this is a real deity or merely a figurehead for a pack of charlatans is left to the GM's discretion). Physically, it is mostly grasslands with mountains or sea on three sides and a hostile neighbor on the fourth. Little information on its seven "holds" (i.e., castles with dependent towns and villages) is given; that was being left for later modules. Detailed information on one typical village is given, as well as on the lifestyle of the chief inhabitants of the grasslands. These are not tribes of hunters, nor ranchers, but rather small bands who capture and train wild horses for sale (we are introduced to one such clan, consisting of Buyun k'Ardryt and his sons Adum, Hawz, and Liljo). Fairly detailed rules for pursuing this way of life are presented.

The formal scenarios are limited. One is a treasure hunt and the other (with several variations) involves horse capturing and/or herding. Otherwise, the GM is given encounter tables for Plains, Mountains, Major Roads, and Freeholds with some reasonably detailed encounters. Supporting this are tables summarizing 31 randomly-encountered characters (fighters, wizards, and thieves), plus 29 named personalities.

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By itself, *WLD* is limited in scope, but if Gamelords' other components in the series are equivalent in their coverage of their specific areas, together they could provide an interesting corner of the world to knock around in. Players who take their fantasy seriously should take warning, however. The authors have a tendency toward rotten puns (The Treasure of Ziero Mhaddray), including some cribbed from other publications (the Gallowine River). Fortunately, it is not overdone. The overall quality of this module is less than those of GDW or Chaosium, but at the price it is acceptable. The *caveat* is that this module is more of a stage setting than a collection of ready-to-play scenarios. The GM will have to work to exploit it.

-Steve List

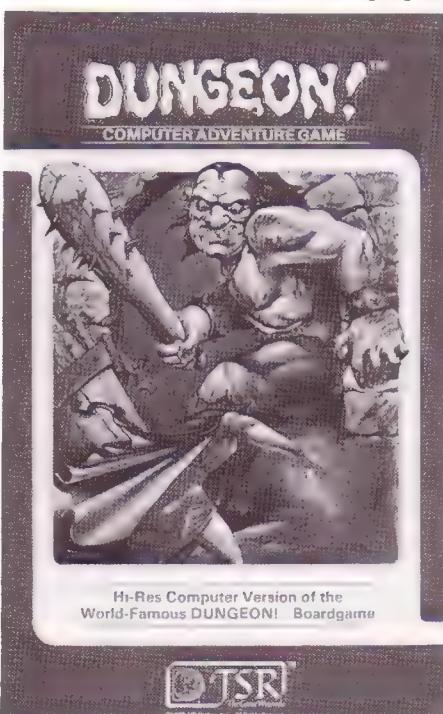
Computer Games

DUNGEON! (TSR); \$24.95. Designed and programmed by Bruce Nesmith with Keith Enge. For 48K Apple with DOS 3.3, Applesoft, and color display. Game disk, folding 8½" x 11" cardstock map, and eight-page rulebook. For one to eight players; playing time 30 minutes to two hours. Produced 1982.

Dungeon! is a near-clone of TSR's board-game of the same name. You choose one of four character types which differ in capability and power, directing the characters via the keyboard to explore rooms, fight monsters, and plunder through six levels of increasing difficulty. Treasure gained is carried and returned to Level 1; the first player to make it back with the proper amount of treasure wins. Higher-powered characters need more treasure to succeed. You lose treasure along the way if you fail in com-

bat. If killed, you are resurrected back on Level 1. Color graphic displays include maps of each level, individual rooms showing yourself and your opponent, treasures, and animated lightning bolts and fireballs. Text screens show your commands, monster strength, battle results, turns played, and inventories.

The pace is as rapid as the players make it, because the computer handles setup and combat resolution cleanly. Displays come up rapidly



and are very well done. Lightning zaps; fireballs sizzle. The designers have engineered genuine tension into the game; you won't win if you square off against only the wimps on the first level. The fifth and sixth levels are adequate challenges for the more powerful characters. You have opportunities for strategy beyond hack-and-slashing in the game. Team play and temporary alliances are possible. The ghoulish practice of picking up treasure dropped by slain characters is feasible. Thoughtful players stand the best chance of winning.

Excitement would be increased if there were provisions for combat between player-characters as in the first-edition boardgame. A color display is absolutely necessary — the players cannot easily see their markers on a monochrome display. If you win more than one treasure at a time, the text report scrolls by so quickly that you can't read it. Programming shortcuts produce rotten grammar in some text displays.

TSR's initial entry into computer gaming is a success. A gaggle of eight- to 13-year-old neighborhood playtesters says so. The 50-year-old father of part of that gaggle agrees that *Dungeon!* is worth the reasonable price tag. A ridiculously pretentious licensing agreement included and the \$15 cost for a backup disk should not detract from the charm of the game for role-playing beginners and families.

-Harry White

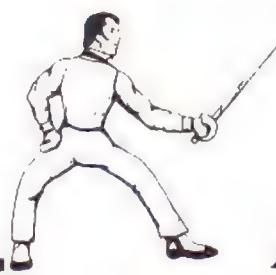
Play-by-Mail Games

ARENA COMBAT (Schubel & Son); \$3.50 per turn, \$3.50 initial setup (rulebook included), \$1 per extra setup. Designed by Duane Wil-

Dawn breaks over a secluded glade on the outskirts of Paris.

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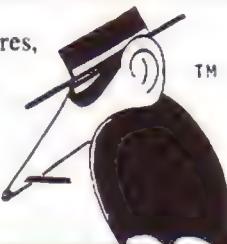
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coxson. Moderated by computer, turns coded on bubble cards. Game lasts one turn, characters continuing from game to game. Two-and-a-half week turnaround time. Begun 1983.

Welcome to the Kinglord of Seam's arena! In *Arena Combat* each player designs his fighter by splitting 100 points among ten attributes. Prior to each combat, he selects armor (body and helm), weapons (right- and left-handed), and tactics. Tactics consists of Aggression and Kill Aggression (rated 1 to 9) and Areas of Attack and Defense (head, chest, and so on), and are selected for each of five combat rounds and for desperation contingencies. The instructions are sent to Schubel & Son on bubble cards, where they assign an opponent and process the battle. The resulting printout includes pre-fight commentary, inter-round assessments, and blow-by-blow action; a Ratings Chart showing each character's standings is also included.

Arena Combat is a fun little game, even suspenseful if you read the three- to four-page printout to find the final results (rather than skipping to the Ratings Chart first). The program handles combat without apparent flaw, and throws in an occasional remark ("The audience screams with delight!"). The real draw to the game is trying to maneuver your character into the top of the Ratings — which are handled creatively: even losing characters receive improved Ratings for going through combat, while characters who kill their opponents lose Ratings points! Special challenges may be issued. The turns are simple to code and there are no dead-line pressures.

Two flaws: First, the attributes are left unexplained. Not knowing the differences between Coordination, Agility, Reflexes, Speed, Precision, and Balance makes character design an

exercise in guesswork. Second, the printout is a giant string of single sentences rather than paragraphs, making it a bit hard to read. The program also repeats matches (I fought the same character twice in a row) and contains misspellings ("Intellegent"?).

Arena Combat makes a great little beer-and-pretzels game. Try it — I think you'll be surprised by how much fun it is.

—W.G. Armintrout

Miniatures

CALL OF CTHULHU ADVENTURERS (6501) and **CREATURES** (6502) (Grenadier Models, P.O. Box 305, Springfield, PA 19604); \$9.95 each. Twelve 25mm-scale miniatures (Adventurers) and ten miniatures (Creatures). Produced 1983.

Ever since it came out, Chaosium's *Call of Cthulhu* has lacked a good representation of the humans and monsters. There were no appropriate existing lines of figures, and the silhouette cardboard figures included in the game just weren't enough when you were trying to represent a menacing *thing*.

Now Grenadier has produced two sets in what I hope will be a long line of figures for *Call of Cthulhu* — Adventurers and Creatures. These two sets of figures live up to the high quality of the game, and should be a welcome addition to any Keeper's collection. Both sets are roughly 25mm in scale and contain twelve or ten figures (Adventurers and Creatures, respectively). Quality is excellent — the humans suffer from slightly enlarged heads, but both sets

come in "action poses" suitable for the game. My particular favorites in the Adventurers are "Adventurer with Pistol and Whip" (*a la Indiana Jones*), "Professor with Tome," "Flapper with Pistol," and "Dandy with Automatic." Other figures include a policeman, assorted mobsters, and random adventurer-types — all in all, depicting nine men and three women. Costumes and weapons are authentic for the period. The figures are easily painted and the only real amount of work is cleaning off any flash and finding a suitable whip for the "Indiana Jones" figure. Finally, though I have not attempted it, they look like they could be re-worked into a variety of positions. The Creatures set contains fewer figures, but this is because most of the figures are larger than the humans. Depicted here are a member of the Great Race of Yith (a favorite), a Nightgaunt, a Dark Young of Shub-Niggurath, a Byakhee, a Shoggoth (real creepy), a Mi-Go (beautiful — so to speak!), a Deep One, a Ghoul, a Hound of Tindalos (another winner), and a Serpent Person. Research into these figures was quite good — it is obvious that the designer looked at the literature and, in the case of the Great Race, could have used the original artwork. Where descriptions have been sketchy — such as with the Hounds of Tindalos — the folks at Grenadier came up with an excellent description of their own. Included with the box is a set of painting instructions which are also derived from the original literature. As with the Adventurers, not much work is required to prepare for painting other than some removal of flash.

I would like to see more (and different) adventurer/NPC sets (such as police and mobsters) as well as more of the individual creatures. There are still many Mythos creatures that have not

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been done, such as the creatures found at the Mountains of Madness. Many of the creatures, such as the Great Race, the Serpent People, and the Deep Ones, have extensive civilizations in the game world; these races would benefit from sets containing figures in a wide variety of positions and actions.

I heartily congratulate Grenadier, consultant Scott Slingsby, and figure designers Andrew Chernak (Adventurers) and John Dennett (Creatures). Keep up the good work!

-Frederick Paul Kiesche III



FANTASY LORDS (Grenadier Models); \$9.95 per set. 25mm lead miniatures. Sculpted by Andrew Chernak (Skeletons) and John Dennett (Dragons). Released 1983.

Here we have the latest fantasy releases from Grenadier — and very nice they are. *Dragons of the Emerald Idol* gives you two dragons — one large, one small — and the starkly geometric idol they guard. *Skeletons* is comprised of a set of ten undead figures, including a mounted leader and a skeleton being borne by two others on a shield. It's hard to do good metal skeletons; the detail required is immense. But Chernak has

succeeded; even the finger-bones are believable. And the single skeleton horse in the set is the best I've ever seen.

I have no nits to pick with the dragon set; if you like dragons, these are good ones. The skeleton set, as it stands, is more for collectors or RPGers than for miniature battles — it is, in essence, a "command set," with a few infantrymen added. Perhaps Grenadier will supplement it with packages of the regular infantry figures, to allow the creation of a true skeleton army. I'm sure they'd find takers.

-Steve Jackson

STEAM CANNON (Ral Partha); \$15.00. 25 mm-scale fantasy war lead miniature, in eight pieces (assembly required). Sculpted by Tom Meier. Released 1983.

This is another beautiful piece of work from Ral Partha's top sculptor. When finished, this piece is over 3" long, 2" high, served by a crew of three. Detail is beautiful and believable, and assembly is easy.

This one will appeal to the collector and novelty-lover more than the average fantasy gamer. Its very originality will rule it out for many; nowhere in either history of "traditional" fantasy is there any such weapon. But it's the kind of thing that "traditional" dwarves would build as soon as they thought of it, and it would be quite an addition to a siege park.

If your favorite fantasy rules don't have any provision for steam cannons, this model just might make you write some.

-Steve Jackson

TRAPS AND TREASURES (Steve Jackson Games); \$3.00. Painted by J. David George and Denis Loubet. Fantasy Set 10 of the *Cardboard*

Heroes line. Three identical sheets of 25mm two-dimensional counters; 61 counters per sheet. Must be cut apart. Published 1982.

Plunder to be strewn in the path of dungeon-ers! There are three identical sheets in the set. One sheet includes 18 weapons (swords, clubs, and that old fantasy favorite, the blunderbuss), 16 treasures (piles of coins, loose jewels, a pile of scrolls), nine armor pieces (helmets, a pair of gauntlets, a suit of armor), five bodies (three recently dead, plus two reclining skeletons), four pits (three actual pits and one trap door), plus nine items that defy categorization — two closed chests, a pool of "water," a mandolin, and a bear-trap. The full set of three sheets makes quite a pile of loot... and danger.

This set has immediate appeal to those who keep track of loose weapons during combat — these weapon counters are large enough to handle (mostly 3" square)! And it obviously appeals to anyone who likes to set up dungeon rooms in detail, placing the chests and bodies and booty.

Some pieces are hard to figure — at first I mistook the piles of coins for molds, and picking the helmets and jewels apart takes sharp eyesight. (Since these pieces do not fold like the other *Cardboard Heroes*, they have no identification on their undersides.) The redundancy of having three identical sheets is mostly necessary to provide enough of everything (but who needs 21 piles of coins?). This set will make you conscious of the lack of tables, chairs, or other furnishings in your dungeon — but you can pick those up elsewhere.

All in all, this set is not exciting, but it is highly useful. I'm pleased with it in my fantasy world.

-W.G. Armintrout

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THE VILLAGE IDIOT

News Briefs

Capps & Capps to Sell *Galac-Tac* to ADG

Capps & Capps will be selling its *Galac-Tac* PBM game to Adventures Design Group, Inc., another Dallas-based game company. "We are an instrument company," said Jon Capps, "and the instrument business is doing quite well, so we wanted to move into a more game-oriented atmosphere." Capps assures *Galac-Tac* players that ADG will maintain the high standards that Capps & Capps established. Charles Christy of ADG said the transition should go smoothly and players will be notified through the game network.

With proceeds from his part in the development of the *Starfall* PBM, Capps will become a partner in ADG. Another Capps/ADG PBM, *Hyper-Cruiser*, enters the playtesting stage this summer. *Starfall* the PBM is to be a faithful reproduction of Yaquinto Publications' "boardgame of galactic imperialism and conflict. Maintaining all the intricacies of the original while adding the diplomacy aspects that PBMer demand." *Hyper-Cruiser* is a one-player-per-ship no-added-fees game of galactic exploration and conquest. Each player leads his ship and crew hopping across an infinite universe in search of fame and glory.

TSR Announces Release of Advanced D&D Miniatures

TSR Hobbies, Inc., has announced that it is releasing four sets of official *Advanced Dungeons & Dragons* metal miniatures. TSR's entry into the production and marketing of its 25mm scale figurines begins with player-characters: *Fighters, Rangers & Paladins, Clerics & Druids, Magic-Users & Illusionists*, and *Monks, Bards & Thieves*.

Each set contains 12 pieces protected by a foam liner, and they will be released at a rate of four sets a month. TSR also plans to market its own line of *AD&D* water-based paints, brushes, adhesives, and other hobby accessories.

Forthcoming releases from TSR will support *Star Frontiers, Top Secret*, and the *AD&D Monster Manual II*.

Digital Marketing Releases *HyperTyper* for Computer Literacy

Digital Marketing Corp. has released *HyperTyper*, a typing aid which may prove helpful to home computer owners who need to brush up on their skills. *HyperTyper* is available for the IBM PC,

Osborne, and CP/M systems, including the Apple II, and retails for \$49.95.

Midkemia Press Releases *Heart of the Sunken Lands*

Midkemia Press has released *Heart of the Sunken Lands*, an adventure intended for use with Midkemia's *Tome of Midkemia*, but usable with most role-playing systems.

This package, which retails for \$11.95, consists of a booklet and 17" x 22" player's map shown in five-mile hexes, that provide for a complete wilderness campaign, including an underground adventure area. The book contains the history of the Sunken Lands, a detailed movement system, instructions for finding items, encounter tables, a daily sequence of events, and an index. The set also includes removable GM terrain maps and four pages of reference sheets in the center of the book.

Convention Calendar

- *July 2-4: TEXCON: 1983. Gaming con. Send SASE to David Ladyman, 8028 Gessner No. 1805, Austin, TX 78753.
- *July 14-17: ORIGINS '83. Adventure gaming con. Contact MDG, Origins Events / Info, P.O. Box 656, Wyandotte, MI 48192.
- July 15-17: OKON '83 / FILKCON EAST '83. SF cons. Send SASE to P.O. Box 4229, Tulsa, OK 74104.
- July 16: DRAGONSTEETH I. Gaming con. Contact A&J Hobby House, 20 Auburn Avenue, Utica, NY 13501.
- July 22-24: ARCHON 7. Science fiction and fantasy con. Contact Archon 7, P.O. Box 15852, Overland, MO 63114.
- July 29-31: MEMPHIS FANTASY CON. Comics and SF/Fantasy gaming con. Contact Memphis Fantasy Con, 665 South Highland, Memphis, TN 38811.
- *July 29-31: NANCON 88-VI. Boardgaming, miniatures, RPGs. Send SASE to Nan's Game Headquarters, 118 Briargrove Center, 6100 Westheimer, Houston, TX 77057.
- August 5-7: OMACON 3. SF and gaming con. Contact OmaCon 3, 2518 South 167th Street, Omaha, NE 68130.
- August 6: ADVENTURE EXPO '83. Gaming con. Contact Adventure Unlimited, 2707 South Franklin, Michigan City, IN 46360.
- *August 18-21: GEN CON XVI. Gaming con. Contact Gen Con, Game Convention, c/o TSR Hobbies, P.O. Box 756, Lake Geneva, WI 53147.
- September 3-5: GATEWAY 1983. Gaming con. Contact Strategicon, P.O. Box 2577, Anaheim, CA 92804.
- September 24-25: THE EMPEROR OF BUFALO. Gaming and modeling con. Contact Chuck Gilbert, 30 Rosedale Blvd., Eggertsville, NY 14226.
- September 24-25: VALLEY CON 8. Gaming, movies, art con. Contact Valley Con Association, P.O. Box 7202, Fargo, ND 58111.
- October 14-16: SUNCOAST SKIRMISHES. Miniature gaming con. Contact Joe Brimer, 4006 Wallace Avenue, Tampa, FL 33611.
- March 9-11, 1984: COAST CON '84. Gaming, science fiction con. Contact CoastCon '84, P.O. Box 1423, Biloxi, MS 39533.

SJ GAMES and FG will be attending the conventions marked above with asterisks.

PBM Update

PBM Update reports on professionally-moderated play-by-mail games. Notices are monthly. Copy deadline is 60 days previous to the first of the month, for the issue in which the notice is to appear. (Deadline for the December issue is October 1.) All copy should be typed and double-spaced. Notices should not exceed 200 words in length. FG reserves the right to edit copy as necessary.

Capps & Capps

Galac-Tac

Galaxy 1: Wars are all across the board. Several major battles have been fought between two empires. We are expecting one of the home worlds to fall soon. Two other empires are starting to form an alliance.

Galaxy 2: As the Setani Federation attempts to expand its empire it has discovered that its neighbors do not approve of this idea!

Galaxy 3: Different empires are holding meetings of "peace" and negotiations may be forming.

Galaxies 4 and 5: Things are still very quiet. Most of this is due to the fact that the empires are busy building their ships and starting to plan their strategies.

Galaxy 6: Closed out. Players are setting up their empires and race descriptions.

Galaxy 7: Open!

—De Capps

Clemens & Associates

Universe II

Quadrant I: Izar was captured by the Ixtli. The Etuel leader, Zinwa, was killed. As the senior Etuel magistrate in this quadrant, he could have given information of much value to the Terrans. Haris, Nusakan, Vindematrix, and Auva have all been attacked. Quadrant I is being thrust back into the dark ages!

Quadrant II: The star system Tania was blockaded by the Ixtli. They were aided by the traitorous ships UES Azantar and UES Kadrazirol, which are now branded as outlaws, even

by the Ixtli. Loyal UES ships are moving to protect the star systems of Alula and Talitha.

Quadrant III: Victorious UES ships are ravaging the Muar Empire. Soon the entire quadrant will belong to the Etuel and their Terran allies. A new age of progress and achievement is dawning.

Quadrant IV: UES patrols in the Muar Empire have met no significant resistance. The Unity Confederation continues to establish colonies within their area. Draconian Alliance ships have been sighted in many areas.

Terra II

Northern Hemisphere: The tribes moving down from the north are attacking less. Several alliances have been formed to provide greater security and cooperation. The lack of knowledge about exact locations will be a drawback to those who do not gain knowledge from other tribe leaders.

Villages are now being established in many areas. This is a risky economic decision at this stage due to the lack of certainty with regard to trading centers. The first village established was a mining operation built by the Riders of Rood.

More cities have been discovered as the tribes push further south. The Hekeawi tribe was the first to reach the area around Vinchu. The iron- and coal-rich mountains to the west of this city make it one of the armaments centers of Terra II.

Southern Hemisphere: The number of tribes in the south has increased tremendously in the past few weeks. The earlier groups are already in the area of Halda. This seaport is the largest trading center on the west coast. The Klee tribe found a large deposit of silver and has spent much effort mining the precious metal. With a marketplace only three weeks' travel from their strike, their wealth will increase rapidly.

—Jon Clemens

Schubel & Son

The Tribes of Crane

Crane I: In early 1983, Elsie, Kinglord of

Grayhill, uncovered a plot by her city co-leaders to take over the city. Acting quickly to crush the plot, Elsie executed Shaman Tumac. Shaman Paragon fled the city, escaping the fate of his ally.

Undeterred by Elsie's attack, Paragon summoned powerful allies from the AFN, Grand Alliance, and the Dark Union to join him in an attack on Grayhill. With his siege force assembled, Paragon sailed toward the city. Elsie became aware of the approaching armies through her well-trained spy network and quickly petitioned aid from the Rainbow Empire. The RE agreed to provide aid, but it would take several weeks to arrive. Elsie must survive the initial assaults with the forces at hand.

Upon the arrival of the attacking army, Elsie sorted out with all her available forces in a desperate attempt to destroy Paragon's siege equipment and delay the attack. Most of the city force was trapped and destroyed outside the walls. Paragon launched his attack and, after several days of fighting, the city was captured. With Grayhill under his control, Paragon ordered Elsie executed and the city looted, and pronounced himself Kinglord of Grayhill.

Crane II: In the Great Southern Sea area of eastern Crane, a renegade unit of the Halton

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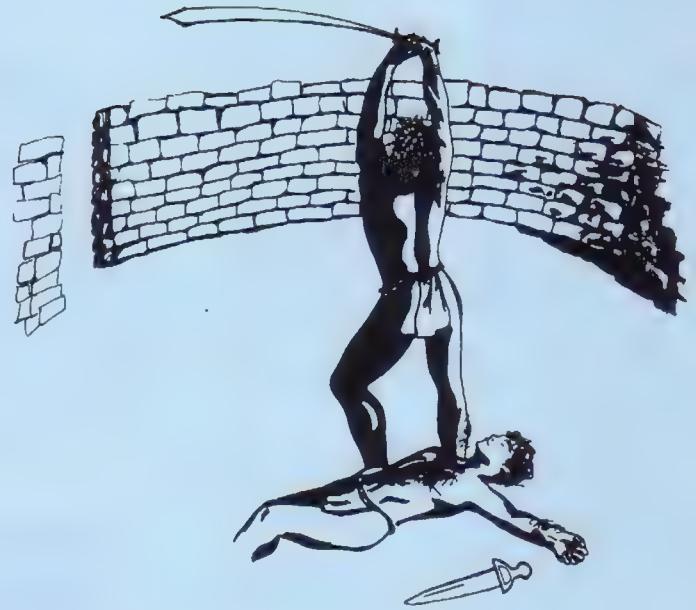
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ARENA COMBAT



As Maxamus, Champion of the Arena, enters the combat area in the magnificent city of Xenia, he is greeted by catcalls from the crowd. The assembled spectators know, as you do, that Maxamus has slain three of his last seven opponents. But now you, Retarus, must face Maxamus for the title of Grand Champion of the Arena. Maxamus has chosen to wear no armor or helm, but has chosen to wield his favorite and most deadly weapon, the long sword. Armed with your trusted short sword and dagger you are ready. Together you enter the arena and salute the Kinglord, then a flash of steel as Maxamus aims a blow at your head . . . Arena Combat has begun!

Arena Combat is a unique correspondence game that allows for the interaction between gladiatorial combatants in the arenas of Crane. Through the use of a powerful computer system, we have brought together all the subtle aspects of man-to-man combat.

As a new player you will enter the game as a newly trained, but as yet untested gladiator. Before each deadly contest you will arm your warrior with weapons, armor, and a helmet. Then you will design his strategy for the coming contest.

You will receive a detailed blow-by-blow and round-by-round description of the contest, along with a list of results for the most recent matches and a list of rankings for all warriors *every turn!*

Arena Combat offers these features:

- ✓ Design your warrior by choosing his abilities in ten different categories.
- ✓ Choose from twenty-four different archaic weapons, nine armor types and four helm types.
- ✓ Each turn consists of up to five rounds of combat. The fifth round continues until one warrior is victorious and his opponent is slain or too badly injured to continue.
- ✓ Each turn contains a list of rankings so that you can compare your warrior to every other warrior.
- ✓ A unique ranking system that rewards warriors that fight consistently, and forces the champion to continue competing or be in danger of losing his title.

Can you rise to become Grand Champion of the Arena?

Arena Combat may be entered for \$3.50 for the rulebook, set up turn and all necessary materials. Thereafter turns are \$3.50 each.

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Enter me in ARENA COMBAT

Name _____

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Factor has been wreaking havoc with the small port cities in the area.

In early February, Chief Zallocco ordered his tribe to attack and capture the city of Mezor. The attack was apparently prompted by a desperate need to acquire enough wealth to pay the Zamzow's huge contingent of mercenaries. The attack was completely successful and the city was partially looted. Chief Zallocco was so pleased with his success that he decided (with strong urging from the mercenary leaders) that he should attack the nearby city of Waldin. Several weeks later, the Zamzow appeared before the city of Waldin and, despite a valiant defense by the city defenders, captured the city. With the city captured, Zallocco released his mercenaries to loot and pillage the city.

StarMaster

For dozens of years, the hot technology ships of the Chout Empire have battled the cold technology ships of Blink Blinks above the planet of Baghdad in the Sixth Lower Galaxy. For years the Blink Blinks had been able to hold onto the world against the Chout attacks.

Recently a new Chout war fleet appeared above the planet. The two massive war fleets fought a long and costly battle in which both space fleets were completely destroyed. During the course of the battle, the planetary atmosphere erupted into a series of huge firestorms, hundreds of miles wide. As the vast nuclear fires continued to blaze above the planet, all life was incinerated, leaving Baghdad devoid of life forms. In all, 2,800 Blink Blink Mega-Cities, containing billions of colonists, were lost in a fiery blaze which consumed the planet.

—Duane Wilcoxson

Empire Games, Inc.

Realms of Sword and Thunder

A goodwife was captured from Kreeya, amidst rumors by some that she was a witch. In any case, she is now believed to be the unwilling bride of the sorceror Anasarkus. Meanwhile, Ercia Tireach is believed to be plotting against Anasarkus' Order of the White Star for completely different reasons.

Christmas saw new maneuverings in Coventry, with the birth of an heir complicating an already tangled power struggle there. The child's future may be in doubt.

Most players are looking forward to the spring thaw, with many expectations of renewed military action along the Saxon frontier. After using a mild winter to build their strength, many players are looking forward to their first experience of large-scale combat.

It is rumored that a new elite branch of royal forces may be thrown into sea action at that time, as well.

—Christopher D. Peterson

Flying Buffalo, Inc.

Flying Buffalo, Inc., is proud to announce the acquisition of *Feudal Lords* by John van de Graaf. This is an economic, military, and political game of Medieval England, where the object of the game is to become King of England. Rules are available from Flying Buffalo for one dollar.

We are also pleased to announce the purchase of another computer. That makes six, in case anyone was curious.

—Rick Loomis

Advertisers Index

Adventures Design Group	42	L-F Enterprises	38
Avalon Hill	3	Merchants' Guild (Retailers)	24
Chaosium	14	Midkemia Press	5
The Companions	30	Mystic Swamp	40
Compleat Strategist	21	Ral Partha	inside front cover
Game Systems, Inc.	42	RAFM	inside back cover
Grenadier Models	29	Schubel & Son	43
Hero Games	12	Steve Jackson Games	36, 39, 44
Iron Crown Enterprises	37	West End Games	back cover

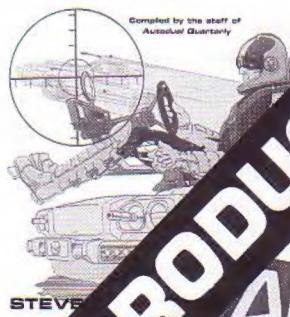
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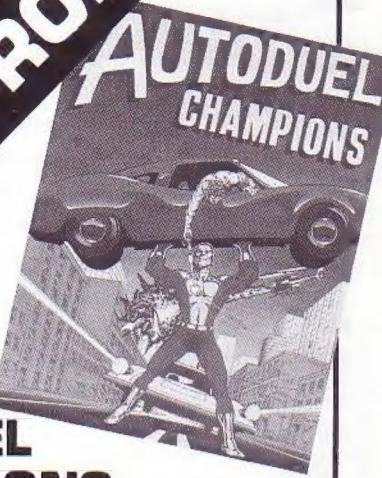
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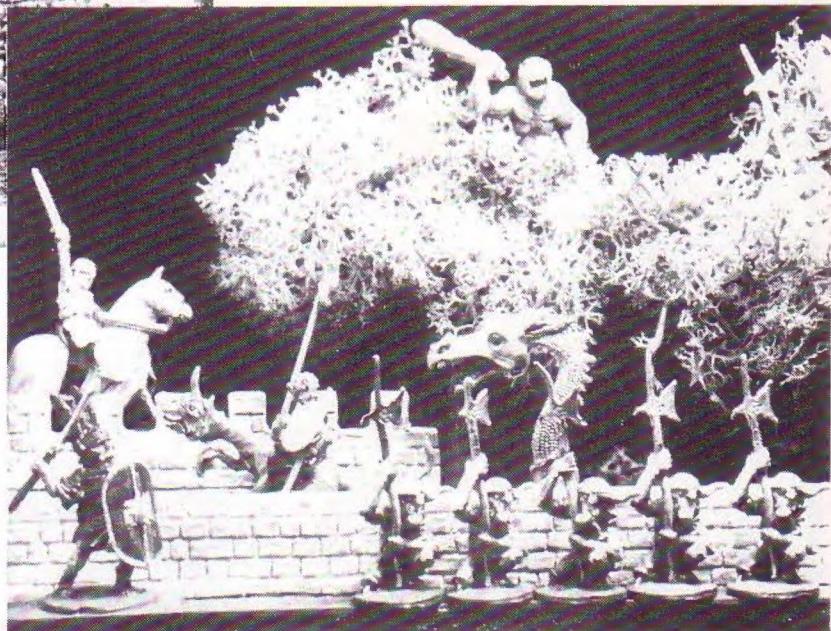


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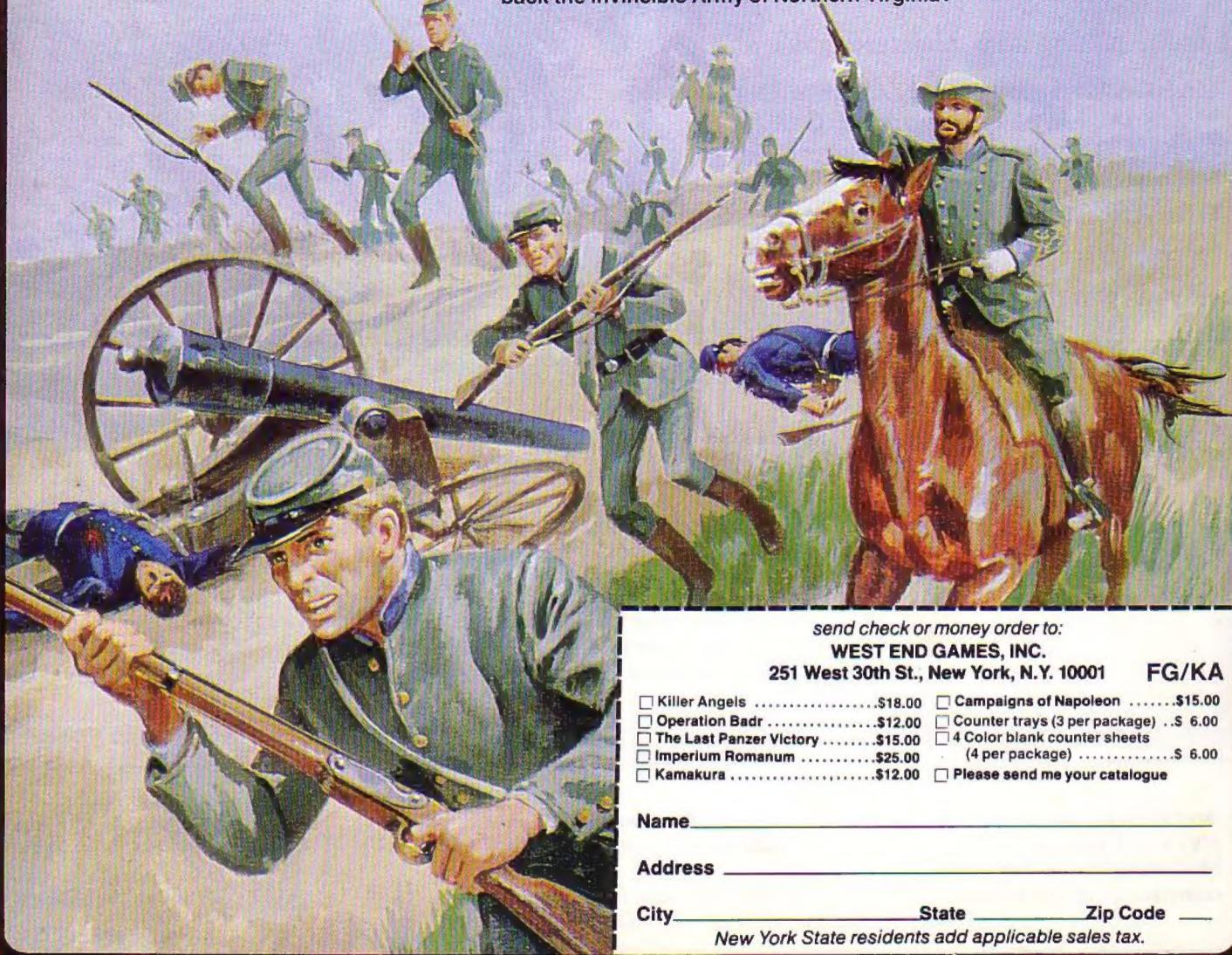
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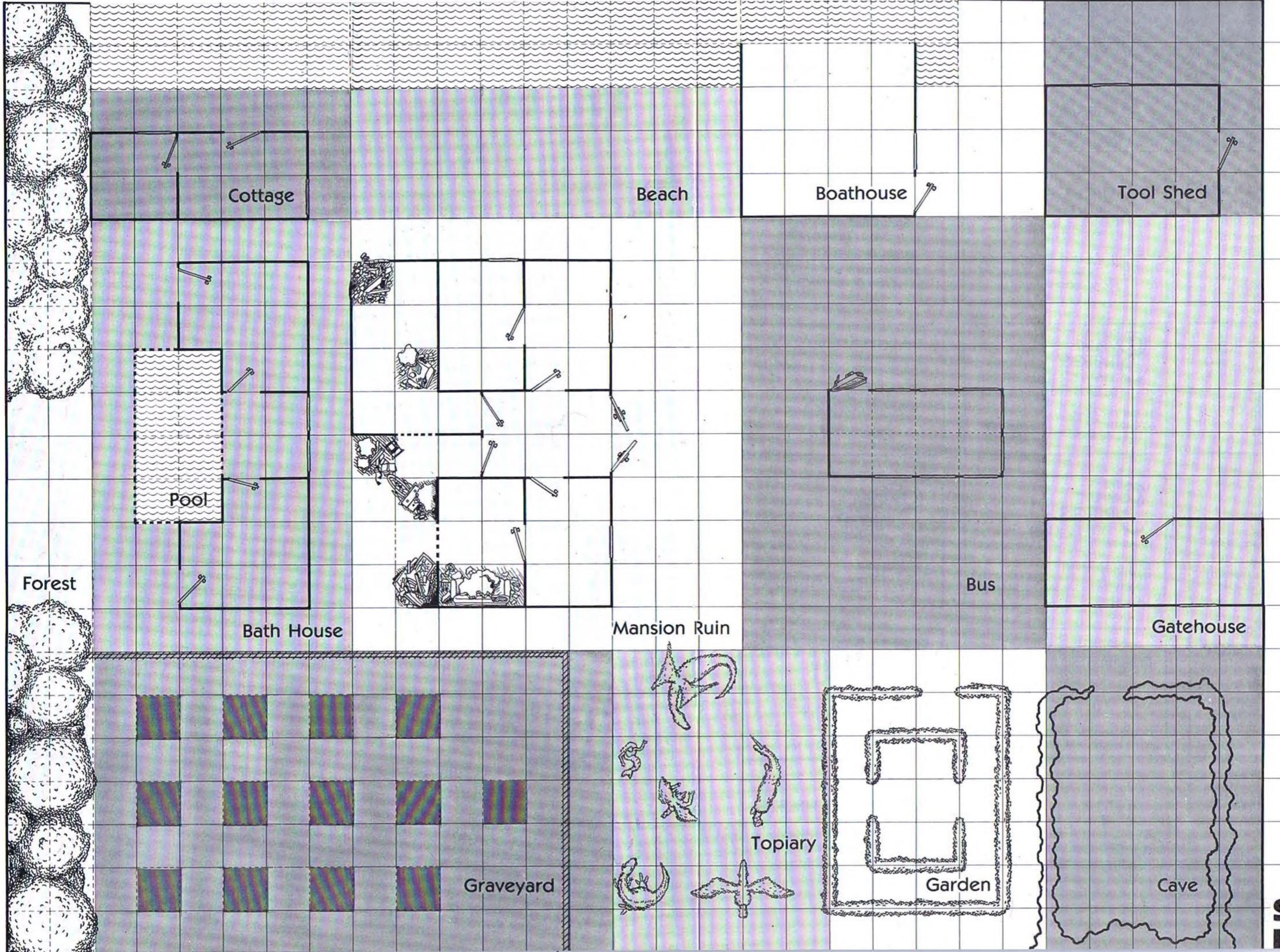
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